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As Count Gil in "The Secret of Suzanne"

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B E R L I N

Jensen St., 21.
Berlin, W., February 3, 1912

Of all the orders of monks known to Catholicism, that of the Trappists was the most extraordinary. The members of this fanatical fraternity led a life severe, cheerless, gloomy. They were not allowed to converse with each other, and the only words they were permitted to speak were "Memento Mori" (Remember Death), and to bring home to them more impressively the significance of these two words the poor fellows were compelled nightly to sleep in their own coffins. It was to illustrate in tones the thoughts of a dying monk in a Trappist cloister that Max Vogrich composed his "Memento Mori" for violin and orchestra. As I stated last week, the composition is dedicated to Mischa Elman, and it was by him that I first heard it played. Its first public performance occurred at the Philharmonie last Monday evening, when Emily Gresser, the gifted young New York violinist, presented it, accompanied by the Philharmonic Orchestra under Ferruccio Busoni. Miss Gresser is a violinist of great ability; she has remarkable musical breadth, a big tone and a vigorous style. The novelty received a most excellent rendition at her hands.

In a letter to Miss Gresser, Max Vogrich, the composer of "Memento Mori," has given the following inter-



"PAOLO UND FRANCESCA." ACT I.
The Duke, Paolo and Francesca.

esting account of what he intended the piece to portray in tones: "The title is the key to the drama," writes Max Vogrich. "The two words, 'Memento Mori,' are the only ones allowed to the Trappist monk to utter. It is the sole communication between the brethren, and even wandering thoughts into worldly dreams are cut by the bell rung hourly, meaning again, 'Memento Mori.' The scene of my drama is laid in the cell of a Trappist cloister, at the foot of a hill of the great Arabian desert; the dramatic personage is a dying young monk, in his last struggle with the world, of which the craving passions and sweet satisfaction he once had fully tasted. The severe order of 'La Trappe' broke his body, not his mind. According to the 'rule,' he is standing in his coffin to die. And still his mind remembers joys, not death, still his passions rage and his spirit revolts. The Djinn, those malignant, weird ghosts of the desert, lure his mind away to the absolute freedom of Sahara, a 'Fata Morgana,' changed to a frightful grimace by the chime of the death bell. Inside the bare walls of his cloister—the terrible asceticism, which his intellect recognizes to be disingenuous artificiality and human ignorance to please some god, but not his God; outside—the horrible Djinn. Once more he attempts to pray, with a last cry of anguish and despair. The brethren intone in cheerless unison their dirge, unheard by him: he stands already in the 'Light.' There you have a few hints to the realistic story of my 'Memento Mori,' to be revealed by the four strings of a violin—for those who understand. Please bear in mind that the violinist is the Trappist, always, and that every phrase allotted to him is the outpouring of his spirit, a language of the most significant importance. There is nowhere in the surroundings an allegory: the death bell is real; the chant is real Gregorian; even the Djinn are the real atmospheric sounds of the wind." Max Vogrich evidently is a deep thinker, for later on in the letter he makes the following interesting remarks on the soul, as he understands it: "Of 100 people walking in the streets of our modern cities, ninety-nine of them are Trappists, some with, others without the knowledge of it. But the one, the hundredth, walks in the 'Light.' His sound intellect enables him to withstand the otherwise deadly power of the 'Light.' And his intellect will tell him that that which is theologically termed 'Immortal soul in us' is a universal lie; but that the 'soul' does exist outside of us, within reach of our intellectual perception. Unfortu-

nately, the greatest part of all humanity passes it by coldly and blindfolded." This is an original conception, but what does Mr. Vogrich think of the subconscious faculty? Probably the impression that Mr. Vogrich means to convey is that by renouncing everything worth while that life offers our faculties naturally cannot be developed; impressions must come from the outside; yet, after all, the germ of the soul must be within us. But to the sound intellect it would seem that battling with the world would develop it, while practising asceticism would not.

The composer has depicted very graphically the scenes of the dying monk, as he describes them, and he has given his ideas a remarkably violinistic adaptation. With orchestra the piece did not impress me quite as much as with piano accompaniment. The structure of "Memento Mori" is very free, there being little attempt to keep to any traditional form. The thematic material, too, is meager, and appears chiefly in the shape of abbreviated motives. In short, it is free, fantastic, descriptive music, and when well played by an emotional violinist it cannot fail to make a profound impression. The program of this concert, which was conducted by Busoni, consisted entirely of new compositions and new arrangements of old works, published by Schirmer, of New York. It opened with a suite of four movements by Bach, arranged by the late Gustav Mahler, and put together, curiously enough, from two different works of the master; the overture and rondeau were taken from the B minor and the air and two gavottes from the D major suites. The whole make a very good concert number, although the object for this procedure is not very plain. The cembalo part was discreetly played by Rudolph Ganz, who later was heard in C. M. Loeffler's "Pagana Poem" for orchestra, piano, English horn and three trumpets. Although it was admirably performed, this work made little impression. The instrumentation is too monotonous and lacks plasticity, while the ideas themselves are not impressive. A much more effective concert number is Busoni's arrangement of Liszt's "Sonetto del Petrarca," 104, for tenor solo and orchestra. This Busoni arrangement is based on the first edition of the sonetto. The Mozart overture to "Don Juan," with some additions by Busoni for concert purposes, brought the program to a conclusion, Busoni in this, as in everything he does, reveals esprit and a skilled hand.

A new opera entitled "Paolo and Francesca," by the Hungarian composer, Emil Abranyi, was recently produced for the first time at the Budapest Royal Opera. The novelty scored an emphatic success. The libretto, based on the "Comedia Divina," is said to be interesting, full of life, color, contrast and dramatic moments. The music is written along broad, melodic lines in the lyric parts, while the dramatic episodes are characterized by pregnant effects in the Wagnerian style. The critics praised quite particularly the composer's originality in producing rhythmic variety, his warm temperament and his esprit. They prophesied that he could make a great name, if he were to devote himself to setting to music librettos that deal with more lyrical and comical subjects. The part of Francesca was sung by Anna Medek, the star of the Budapest Opera, with great warmth of expression and with rare insight into the dramatic possibilities of the role. Dr. Szekelyhidy as Paolo had a splendid opportunity to display the beauties of his remarkable tenor voice, and histrionically he was also interesting. The third principal role, that of Gianotto, found an admirable interpreter in every respect in Rosza, a singer of great individuality and temperament. "Paolo and Francesca" is interesting because the libretto and music were written by father and son respectively.

Rudolph Ganz, recently returned from his American triumphs, gave a recital at Beethoven Hall Tuesday, when he played an interesting and comprehensive program in a masterly manner. This program began and ended with Liszt—a most unusual proceeding. The first number was the variations on "Weinen, Klagen," by Bach, which Ganz played with great breadth and feeling and style; the last was the fifteenth rhapsody, known as the "Rakoczy" march, which was rendered with brilliant virtuosity and great elan. In response to insistent demands, Ganz played as an encore the "Love's Dream," No. 3. Between the two Liszt numbers came the Beethoven A flat sonata, op. 26, which received a beautiful reading at Ganz's hands; the same can be said of two smaller Beethoven numbers. Then followed a Chopin group, consisting of the F minor fantasia, the two "Chansons Polonaise," transcribed by Liszt, and the C sharp minor scherzo. Then came some modern compositions, prelude in G flat and a serenade by Blanchet, the young Swiss composer, and three works from the concert giver's own pen, a "Fantastic March,"

"Melody" and "Etude Caprice." Ganz was in fine fettle throughout the evening, and he probably never has been heard here to better advantage. He is becoming more and more an important factor as a concert pianist; he seems to have an unlimited capacity for growth, for each new season a remarkable broadening and development are noticeable in his playing.

Two other noted pianists and many inferior ones were heard during the week. Conrad Ansoerge delighted a large audience at the Singakademie with his superb Beethoven playing. He opened his program with the well worn "Waldstein" sonata; then came in succession the last three big Beethoven sonatas, op. 109, 110 and 111. Ansoerge warmed up to his work with the increasing magnitude of his task and gave performances of these three compositions, notably of the last, that will live long in the memories of those who were present. Breadth of conception and depth of feeling went hand in hand here with a high degree of musical culture; and always there was that lovely singing tone, which gripped the hearts of the listeners.

With his third recital Emil Sauer bade farewell to Berlin for this season. Among the great pianists of the day, Sauer, strange to say, has been the last to secure a large following in this city. He has finally arrived, however, and now is always sure of a full house. Brahms has figured very little on Sauer's Berlin programs, hence great interest was manifested in his interpretation of the F minor sonata. It was a beautiful and finished reading of the work. Few, indeed, can play the Schumann toccata as does Sauer. Three familiar Chopin pieces, num-



"PAOLO AND FRANCESCA." ACT II.
Anna Nedek (Francesca) and Dr. von Szekelyhidy (Paolo).

bers of Sgambati, Debussy and Sauer followed; and then the great pianist brought his program to a conclusion with a magnificent performance of Liszt's "Norma" fantasia.

Theodore Byard has for the past two seasons been a frequent visitor to Berlin. He was heard again in a recital at Beethoven Hall on Thursday, when he sang an unconventional program made up chiefly of works by Lully, Caldara, Purcell, Chausson, Debussy, Cyril Scott and a folk song of the lower Bretagne. The only German number of the program was Schumann's "Dichterliebe." Mr. Byard sang this interesting program with intelligence and a great deal of feeling. He is a singer who seems determined to make the most of his abilities, and he has improved and developed his voice during the past two seasons to a noteworthy degree. In vocal technic, too, he has made noticeable progress.

A good sized and enthusiastic audience at Scharwenka Hall on Wednesday evening testified to the popularity of Leila Hölderhoff, the sweet voiced California singer, who was heard there in recital with the assistance of Fritz Lindemann, accompanist. She sang three groups of lieder by Adolf Jensen, Oscar Posa and Brahms, focusing upon her interpretations all of her many remarkable qualities, of which her lovely voice and her superior intellect are the most noteworthy. Miss Hölderhoff is a girl not only of great gifts but also of great determination and great strength of character, and these qualities are reflected in her singing. She is very much enamored of the German lied, in the singing of which she has the advantage over most lieder interpreters of a really beautiful voice, over which she has excellent control, so that technically lieder present no difficulties to her. As a result, she can concentrate on interpretation. Miss Hölderhoff received a most enthusiastic reception.

A new symphony by Hermann Bischoff, which was to have been brought out by Richard Strauss last year but was at the last moment withdrawn from the program of the Royal Orchestra by him, was given its first Berlin performance by Sigmund von Hausegger at the fifth symphony concert of the Blüthner Orchestra under his leadership. In this symphony Bischoff reveals himself as a sterling composer of the solid school, who can write in big form and who never in any way offends the ear or good

taste. It is good music, it is estimable music, and of the four movements the adagio, which is laid out on broad lines, is the most important. But after sitting through it, the questions arise in one's mind, "Why, after all, was this symphony written? Has it any real *raison d'être*?" The ideas are not original, the instrumentation is massive, ponderous, and as such has a very fatiguing effect on the ear. It certainly is not a symphony that one would care to hear twice. Hausegger performed it with loving care. He also gave Reger's "Lustspiel," which has already been played here by Nikisch, and Strauss' "Tod und Verklärung." Between these numbers Hermine d'Albert sang four Strauss lieder, with orchestral accompaniment, with breadth of conception, soulful delivery and a great deal of tonal beauty and charm. She was applauded warmly.

Theodore Harrison, a baritone, made an excellent impression with his singing of the aria, "Es ist genug," from Mendelssohn's "Elijah," at a concert given in the hall of the Royal High School by the Anna Schultzen-Asten Choir, under the leadership of Margarete Herrmann. Mr. Harrison is a very interesting singer, both musically and vocally. To a pleasing, well schooled voice is wedded excellent technical equipment, musical intelligence and feeling. The choir sang works by Brahms and Mozart with beautiful ensemble. An interesting number of the program was a Brahms sonata for violin and piano, which was admirably rendered by Gabriel Wietrowicz and Robert Kahn.

Esther Ward, a youthful pianist from Chicago, one of several that Victor Heinz is bringing out here this season, made her initial Berlin appearance in a recital at Blüthner Hall. She played a program calling for versatility of treatment; it began with Bach's "Italian" concerto and ended with Liszt's twelfth rhapsody, while between these extremes came the Beethoven E flat sonata, op. 7, the G major rondo and two nocturnes and a ballade by Chopin and smaller works by Dohnanyi, Paderewski, and Heyman. Miss Ward proved to be a talented pianist. She has excellent fingers and her technic is well developed; her touch is also good and she plays with considerable expression. She has yet something to learn in the way of nuances and phrasing, but, on the whole,

she made an excellent impression. Miss Ward still is a very young girl.

Richard Burmeister's advanced class of piano pupils gave a very successful concert at the Singakademie on Sunday,



KAULBACH'S PORTRAIT OF LISZT.

when some eight of them were heard in a program consisting of works by Bach, Mendelssohn, Beethoven, Weber and Liszt. Burmeister's pupils play with a great deal of

finish. They all have clean, reliable technic and excellent piano tone. He teaches them not only how to play the piano but also how to interpret, and their conceptions bespeak good, sound musical judgment; there are no extravagances, no morbidness, everything being on a healthy musical basis. Burmeister has come to be an important factor as a piano pedagogue in Berlin.

Carl Flesch is the only one of the great violinists, so far as I know, who still plays in public the Joachim "Hungarian" concerto. He has made a special study of this work, which suits his individuality remarkably well. He scored an enormous success with his magnificent performance of it at Beethoven Hall last evening. It was a performance imposing in its breadth and virility of conception, in its technical supremacy, in its big intellectual grasp. The Joachim concerto abounds in peculiar technical difficulties and requires a violinist with extremely strong and flexible fingers. It is a pity that the finale is not on a par with the other two movements. The first movement contains much of absorbing interest; the romance, too, is beautiful, but the finale fails to sustain the interest. At this concert, which was given with the Philharmonic Orchestra, under Dr. Kunwald's direction, Flesch introduced a "Scherzo Capriccioso" (still in manuscript) by Max Laubischus, a sprightly, grateful piece, full of difficulties, but difficulties of a violinistic nature. In the orchestration the composer is not quite so fortunate as in the setting for the solo instrument; I should imagine that it would be more effective with piano. At any rate, Flesch, with his virtuoso performance, scored a big success for the novelty. The distinguished violinist opened his program with a noble performance of the Beethoven concerto.

Wednesday afternoon I introduced Mischa Elman to Max Bruch and then enjoyed the rare treat of hearing the youthful violinist and the aged composer play together for three hours. They played Bruch's concertos in D minor and G minor, and then Elman performed the almost incredible feat of reading off at sight Bruch's new "Concertstück" in F sharp minor. The musical sage of Friedenau was astonished at Elman's powers, at the beauty of his tone and at his temperament and extraordinary interpretative genius. Elman then played for Bruch, ably accompanied by Percy Kahn, Max Vogrich's "Memento Mori," but this did not appeal to the venerable composer. Elman's violin playing, however, made a profound impres-

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PAUL KITTEL, tenor, Vienna Imperial Opera.
CAVALIERE MARIO SAMMARCO, baritone, Metropolitan Opera Co. and Covent Garden.

PYTHAM GRISWOLD, basso, Berlin Royal Opera; next season, Metropolitan Opera Co.
MARGARETHER PERUBER-MATERNHAWER, mezzo-soprano, Munich Royal Opera.
*HELENA FORTI, soprano, Royal Opera, Prag; next season, Dresden Royal Opera.
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sion on Bruch. The next day I received from him the following letter:

FRIEDENAU, February 1, 1912.
MY DEAR ABELL—I feel very much obliged, indeed, that you introduced to me Mischa Elman. He is really a brilliant violinist, who can play everything equally well. I hope to hear him often.
Yours cordially,
MAX BRUCH.

An operatic performance by the pupils of the Klindworth-Scharwenka Conservatory was given at Kroll's Theater under the leadership of Robert Robitschek. Fourteen advanced pupils of the classes of Blanche Corelli, Anton Sistermanns and Anna Wüllner participated. The program was made up of acts from the "Marriage of Figaro," "Lohengrin," "Tiefland" and the "Golden Cross." The pupils presented an excellent showing and some of them give promise of making careers. Frania Lewinger and Hedwig Wolter, who sang the parts of Martha and Ortrud respectively, proved to be very gifted young singers. Olga Corelli, the daughter of Madame Corelli, who is her teacher, was a charming Susanne. The Conservatory Orchestra also deserves a word of praise for its excellent work.

A great grandson of Franz Liszt recently assisted at a concert in Dresden, playing Frederick the Great's concerto for flute in C major. This was the Italian Count Gravina, a son of Count Gravina, Sr., and Blandine von Bülow, the daughter of Hans von Bülow and Cosima Liszt. The young man proved to be an excellent flutist and his playing of the concerto is said to have been technically and musically admirable. He is at present a student of the Technical High School at Dresden. At the Budapest Liszt centenary I had the pleasure of meeting the Countess Blandine Gravina-von Bülow. She is a woman of great charm and refinement and a very superior judge of music.

Hugo Kaun's second symphony in C minor was given its first Munich performance on January 24 by Paul Prill with the Volks Symphony Orchestra. The work met with a warm reception. The soloist of this concert was Norah Drewett, whose playing of the Saint-Saëns G minor concerto was highly appreciated. On January 24 Kaun's symphonic poems, "Minnehaha" and "Hiawatha," were played at Hagen by Conductor Laugs.

From Essen comes the report that Eleanor Painter scored an immense success at her debut in "Madame Butterfly." She sang and acted, according to accounts of connoisseurs who were present, not like a beginner, but like a great artist.

Louis Persinger came in for a large share of the applause that was showered on the participants of a big concert given for charitable purposes under the patronage of Prince Johann Georg at Dresden last Saturday. With his finished performance of the Mozart E flat concerto and of some transcriptions by Kreisler, Persinger delighted the audience. Arthur Schnabel, pianist, and Helene Staegemann, soprano, also were loudly acclaimed.

Dr. Ernst Kunwald has resigned from his position as conductor of the Philharmonic Orchestra. He finds the work of conducting the "Pops" and the innumerable concerts giving by soloists too taxing. The orchestra never has had a conductor of Kunwald's calibre for this position, nor is it likely that they will again get his equal. It is a position that makes tremendous demands on the conductor and gives little glory, as the glamor of the Philharmonic Orchestra always goes to Nikisch.

ARTHUR M. ABELL.

John McCormack's Concert Tour Opened.

John McCormack, who was a member of Madame Melba's Australian Opera Company, is back in America making a concert tour. The opening concert was given in Victoria, B. C., February 12. Concerts followed in Seattle, Vancouver and Portland. Mr. McCormack and his company will have two appearances in Los Angeles. Marie Narelle, soprano, and Spencer Clay, pianist, are assisting the famous Irish tenor on this tour. Concerts in New York and Brooklyn will be given in April. McCormack goes abroad at the end of his American engagements to join the company at Covent Garden, London.

A Bergonzi.

The late Sidon Berkic's remarkably well preserved Bergonzi violin, which was thought to have been lost to Vienna, has been acquired by an expert of that city named Voigt.

Louis Persinger Praised.

Louis Persinger, the young American violinist, is continually winning new laurels in his tours of Germany. Reengagements always follow wherever he appears, and public and critics alike are most enthusiastic about his performances. The genuine spontaneity of his playing, combined with his faultless technique and finish of detail, always call forth a storm of approval. Following are notices which appeared after concerts in Berlin, Vienna, Dresden and Görlitz:

Louis Persinger played Mr. Bruch's D minor concerto with elegance and showed himself grateful for his hearty reception by giving an encore.—Neuigkeitsweltblatt, Vienna, January 25, 1911.

Louis Persinger is, as was again proved, an excellent violinist, whose thorough playing—so free from mannerisms and so well thought out in the phrasing—soon wins the sympathy of his audience.—Die Post, Berlin, February 16, 1911.

The violinist, on the contrary, displayed in his rendering of Mozart's E flat concerto a praiseworthy effort to give color and expression to his beautiful tone.—Dresdner Nachrichten, October 22, 1910.

With elegant bowing and sweet and noble, if not exactly large tone, and faultless command of all technical difficulties, he mastered the three movements. The soulful interpretation of the un poco adagio and the pearly passage work and bell-like double stopping of the other two movements met with general applause. . . . A poetic spell lay over the great Russian's "Melodie," and the scherzo, taken at the most fiery tempo, was electrifying!—Neuer Görlitzer Anzeiger, November 11, 1910.

A Group of Burmeister Pupils.

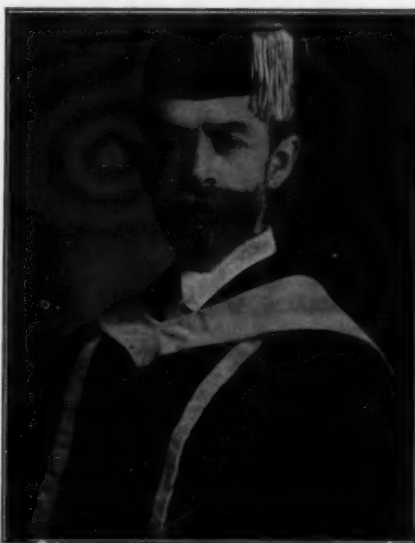
The accompanying photograph was taken at Richard Burmeister's studio in Berlin. There are the following



BURMEISTER PUPILS.

Americans among them: Miss Rowan, from New York; Grace Hack, from Missouri; Nina Zietlow, from South Dakota; Viola Beck and Curt Beck, from Texas; the Misses Spalding, from California; Julia Barrow, from Virginia; Miss Ernie Combs, from South Dakota; Edna Hall, from Connecticut, and Gustav Illner, from Baltimore.

Dr. Ludwig Wüllner gave a song recital in Hamburg, February 17, and Fannie Bloomfield Zeisler played the piano there on February 20.



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Goodson's February and March Dates.

Katharine Goodson, who appeared as soloist with the New York Philharmonic Orchestra at Carnegie Hall, Sunday afternoon of this week, is to give her first recital in Philadelphia on February 20. Wednesday, February 28, Miss Goodson plays at Mrs. Willard's benefit concert at the Waldorf-Astoria. February 29 she appears with the Boston Symphony Orchestra in Cambridge, Mass. The dates for next month are: March 1, Milton, Mass.; March 7, Washington, in the Katie Wilson Greene series; March 8, Washington (private musicale); March 9, Glens Falls, N. Y.; March 11, Auburn; March 12, Aurora; March 14, Buffalo (Twentieth Century Club); March 15, Peabody Institute, Baltimore; March 18, Boston recital; March 19, Kneisel concert, Boston; March 22, Minneapolis Symphony concert; March 23, Faribault, Minn.

Miss Goodson and Efrem Zimbalist were the artists on February 12 at the Lincoln memorial concert given by Mrs. Bridgeman at Norfolk, Conn.

Hastings-on-Hudson Choral Society.

The first concert of the Choral Society of Hastings-on-Hudson, N. Y., was given in the Assembly Hall of the public school building on the evening of Tuesday, February 13, before a large and thoroughly representative gathering of music lovers from that village, Yonkers and neighboring localities, by whom it was conceded to be the leading local social event of the season. The pieces were well rendered by the society, and reflected great credit on the earnest work of the members, under the able leadership of William R. Reeves, organist of the First Presbyterian Church, of Yonkers.

The assisting soloists—Lorene Rogers Wells, soprano; Andrea Sarto, baritone; Mrs. Frederick E. Keller and Dorothy Graef, accompanists—in every way maintained their reputations, by ably rendering very pleasing numbers, which were so much appreciated that repeated and prolonged encores were only satisfied by supplemental selections. All in all, it was a most enjoyable and notable event for all who participated or were present, and therefore it was correspondingly gratifying to every one.

Godowsky's Latest.

Leopold Godowsky's latest composition, called "Walzer-masken" ("Waltz Masks") was played by him in Vienna, February 11. It has twenty-four tone fantasies in three-quarter beat.

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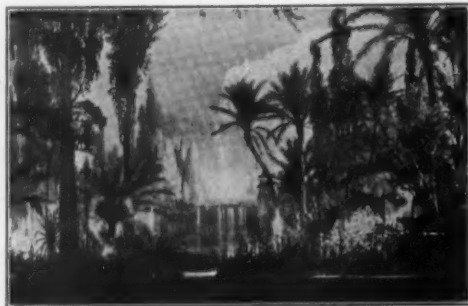
Hardwood House, Hanover Square, W.,
London, England, February 7, 1912.

An important event in the annals of English musical art was the production of Professor Bantock's new choral symphony, "Atalanta in Calydon," at Manchester, January 25, 1912. There had been so much discussion pro and con regarding this newest work by Professor Bantock, discussions and difference of opinion concerning its aesthetic, ethical and purely musical values, that interest and anticipation were keyed to high tension. There is no question but that this new composition is an epoch making work, and that also it requires tremendous technical ability on the part of the chorus attempting its unravelment. It may be said to be the first English choral work free from the stamp of the oratorio, the contrapuntal form of interchange of voice, and the hymn tune and cathedral drone, without the introduction of the theatrical or musical comedy effects to make the distinction of difference. Constructively, it is a new genre of musical art. An unaccompanied chorus scored for voices in twenty parts, with the quartet as the nucleus or basis of the *modus operandi*. The voices enter sequentially on the plan of the perpendicular, sustaining the smooth flowing quality of vocal tone in a perfect amalgamation of the twenty subdivisional parts, and obtaining a wonderful body of tone and a richness and color not often possible, if ever, in the more orthodox form of the conventional parallel mode.

Such a form of composition necessarily demands a high order of proficiency and technical discipline on the part of the chorus, and it is doubtful if anywhere but in the north of England there is this necessary technical ability to be found. Since last June the Hallé Choir, of Manchester, has been in constant rehearsal under its regular director, R. H. Wilson, and its accomplishment in presenting the Bantock work on the above mentioned date, with remarkable flexibility, elasticity and but little deviation from correct pitch, was a remarkable piece of work and proof positive of its high criteria.

The composition is divided into four movements, not constructed to coincide with the symphonic form of four movements, as has been erroneously supposed, but simply a free treatment of the four principal odes or choruses from the Swinburne tragedy, namely, the opening hour or first movement of the work written for male voices alone to the verses beginning "When the hounds of spring are on winter's traces"; the second chorus, or movement, to the verses, "Before the beginning of years"; the third, to "We have seen thee, O Love"; and the fourth to "Who hath given man speech?" The

first movement is in six-eighth time, *allegro moderato*; the second in two-four, *lento*, *misterioso*, *molto rubato*; the third in six-eighth, *allegretto grazioso*; and the fourth, four-four *maestoso*. Change of key, tempo, and mood abound, and there is the skilled musicianship of the composer apparent in every page of the work. The first movement is a tremendously effective example of male voice writing, and the famous lines to "Spring" find a setting quite worthy their own beauty of expression and rhythm. The second chorus, or movement, is for mixed voices, and in the distribution of the words of these pessimis-



SCENE FROM "ARMIDE," AS GIVEN AT LA SCALA, MILAN.

tic verses among the various voices, startling accents are obtained, and a tonal color that adds perceptibly to the meaning.

In the third movement of the work one finds the vulnerable spot. The form of the poem one, thinking musically, may venture to say without any disrespect to its content, is that of the recitative and aria, or like unto it, and Professor Bantock has set to music but the recitative. Why? Does he not agree with the diatribe against the "evil blossom"? Or are the Manchesterites not ready to receive the doctrine? The verses on aria offered wonderful opportunity for dramatic treatment, and no doubt from among the chorus, male chorus, those could have been found to give just the right realistic heart throb accent of personal conviction. The female chorus, to whom the recitative part is given, sang the first few lines as if it, one and all, really believed the illusion. There should have been a contrast. Think of the lost opportunity in the words "Was there not evil enough, and anguish on earth, born with a man at his birth, that

thou must lay on him love?" And in these days, when many a critical mind issues an edict for or against music not from the judgment of the music as music but from the ethical point of view of the words accompanying the music, or standing sponsor for the musical thought, it is a pity that the aria stanzas should have been neglected. What music there is of this recitative portion of the Swinburne thought is very lovely music, melodious, and much too nice for what the words really mean.

The fourth movement, however, makes up in majesty and seriousness for any incantations Professor Bantock may have performed in the third movement. This movement is for mixed chorus, and opens in unison on the words "Who hath given man speech?" Much of this ode is also omitted, but sufficient is retained to give the spirit and strength of its meaning, and in this section of the work the voices may be said to find in their setting a kind of relationship to orchestral writing with marvelous effects and impressive accentuations. The whole composition is lyrical, the metrical and rhythmical values of verse and music agree in the most satisfying manner; the harmonic scheme is modern but not extreme in its nature, or too far removed from the diatonic. The sense of balance and climax is true to the Bantock formula of aesthetic contrast, and all in all the work is of truly great musical value in itself and for the onward step in musical history it represents.

At this same concert Robert Maitland was the soloist in the miscellaneous second part of the program, singing, with fine sustained and resonant tone, Wotan's "Abschied," and the solo number in Delius' "Appalachia."

A composition of splendid workmanship is York Bowen's new symphony, No. 2, in E minor (manuscript), which was given for the first time on February 1 by the New Symphony Orchestra, Landon Ronald conducting, to whom the work is dedicated. A very prolific writer is York Bowen, having to the credit of his twenty-seven years two other symphonies, one a symphonic fantasia, both of which have been produced in London; three piano concertos; a viola concerto; a suite for piano and violin; a quartet for violas; two sonatas for violin and piano, and many piano compositions, mostly all of which have been granted public hearings. This latest composition by Mr. Bowen is decidedly a distinguished work. But its creator has not yet arrived at that high altitude of endeavor where the workmanship is concealed within its own art, where it is become an art within an art. There is no mystery, all is revealed; the sources of his inspiration, his favorite masters, all is recorded with an exuberance and energy much too pervasive. With more thought, greater concentration, and an assimilation clarified by the great tonic of time, music of much more depth of content will no doubt be written by Mr. Bowen. However, to be a great technician is to have won two thirds of the distance, with expression for its goal. And Mr. Bowen is a great technician. The symphony is scored for the four movements; *moderato allegro*; *lento*; *allegro scherzando ma moderato*; and *finale—grave: allegro molto con fuoco*. It demands an extra full orchestra.

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there being required, among other "extras," six horns, contra-bassoon, bass-clarinet, and two harps. Among the interesting devices introduced by the composer are a solo string quartet in the slow movement; solos for the contra-bass and other instruments, with many effective combinations for the brass. The result is that color is never wanting. Suggesting a certain aesthetic valuation, the work in musicianship and in the general skill of its harmonic structure is far and beyond the efforts of most of Mr. Bowen's contemporaries.

At the third concert given by the New Symphony Orchestra, February 1, Antonio de Grassi was heard in the Lalo "Symphonie Espagnole" for violin and orchestra, which he played with unswerving good taste and a technique that surmounted all difficulties. Producing a tone of great purity and power of appeal, he immediately won his audience and made a most favorable impression. Signor de Grassi will be heard in recital at Aeolian Hall, February 15, when he will be assisted by Beryl Freeman, soprano, and Charlton Keith, accompanist.

"La Traviata," beautifully staged and costumed, was presented at the London Opera House by Oscar Hammerstein, February 2. Violetta, with her "Ah! fors è lui" aria, her romantic story, jewels, costumes and tragic end, retains a perennial interest for all kinds and conditions of opera goers. In the title role, last Thursday, Victoria Fer achieved her greatest success of the season, vocally, and particularly histrionically. Orville Harrold, as Alfredo, made the most of his dramatic opportunities, and sang the role with exquisite vocal tone and finish in phrasing. The complete cast was as follows:

| | |
|----------------------------------|-----------------|
| Violetta Valery | Victoria Fer |
| Flora Bervoix | Louise Merlin |
| Annina | Bice Delva |
| Alfredo | Orville Harrold |
| Germont, Father of Alfredo | Vilmos Beck |
| Gaston | Georges Regis |
| Baron Duphol | De Grazia |
| Doctor Grenville | Enzo Bozani |
| Marquis d'Obigny | P. Verheyden |
| Giuseppe | Mr. Altschuler |

Stage director, Jacques Coint.
Musical conductor, Signor G. Merola.

"Faust" will be staged February 9, with Félice Lyne as Marguerita, which will be her first appearance in this role. Orville Harrold will sing the part of Faust.

At the Saturday afternoon concert by the Queen's Hall Orchestra, Henry J. Wood, conductor, February 3, the program presented much variety and contrast of "school" and nationality. The opening number was the very majestic and noble orchestration of the Chopin "Funeral March," written by Henry J. Wood, and played on this occasion in memoriam of the Duke of Fife, the audience and orchestra standing during its delivery. This was followed by Duka's "L'Apprenti Sorcier," and then Schubert's "Unfinished" symphony, the program concluding with Strauss' "Death and Transfiguration." The soloist was Fritz Kreisler, who gave his ever admirable interpretation of the Brahms concerto.

It is officially announced by the Hallé Orchestra, of Manchester, that Michael Balling has been appointed conductor for the next three years, beginning October next. On the resignation of Dr. Richter last year from this post that he had held for years, the selection of a new conductor was postponed over the following season, a number of "guest" conductors appearing at the various regular concerts, with the choice finally made as above stated. It will be remembered that it was through Mr. Balling's efforts that provincial audiences first made acquaintance with the "Ring," which was introduced to them last year in English in five of the principal cities by an all English opera company under Michael Balling's conducting. Born at Heidsingsfeld in 1866, Mr. Balling, after much and varied experience, was appointed chief conductor at the Karlsruhe Opera House, in 1908, and last year at the Budapest Royal Opera. His appearance as the conductor of a symphonic orchestra will be watched with interest.

George Henschel will sing the following program in Paris, February 13, at the Salle des Agriculteurs:

| | |
|--------------------------------|------------|
| Vergiss mein nicht | J. S. Bach |
| Air, Almira | Handel |
| Il maestro di Musica | Pergolesi |
| Don Calandrino | Cimarosa |
| In questa tomba | Beethoven |
| Gruppe aus dem Tartarus | Schubert |
| Das Wandern | Schubert |
| Eifersucht und Stolz | Schubert |
| Die beiden Grenadiere | Schumann |
| Komm bald | Brahms |
| So willst Du des Armen | Brahms |
| By the Waters of Babylon | Dvorák |
| Clouds and Darkness | Dvorák |
| Der Gärtner | Hugo Wolf |
| Young Dietrich | Henschel |
| Edward | Loewe |

Donald Tovey's new string quartet in five movements and requiring fifty minutes for full and complete utterance,

was presented on February 1 for the first time at Bechstein Hall by the Klingler Quartet.

After his great successes in America, Australia and New Zealand, Leonard Borwick made his London reappearance in recital at Queen's Hall, February 6, verifying in every detail of musical thought and pianism through the medium of some thirteen numbers the splendid encomiums that were bestowed upon his talent by critics and audiences over the seas. His program opened with the Bach organ fugue in G minor, arranged for piano by Mr. Borwick; this was followed by "Les barricades mystérieuses" by Couperin; gigue in B flat minor by Graun, and the Brahms rhapsody in B minor. In all four numbers the pianist brought to bear his finely graded tone production, his sense for the phrase, and an energy of spirit that infused its own charm. Then came the chef d'œuvre of the afternoon's offering—the Beethoven sonata, op. 111, and in his interpretation of this work the artist was as one with the innate mood and manner of opus 111. In the opening maestoso, allegro con brio and appassionata, the breadth and majesty of the wonderfully rounded phrases were played as only the most highly gifted can play them, conveying through the re-creation all the Olympian spirit of the movement and its sustained and magnificent emotionalism, poetic, passionate and pessimistic. And in the arietta, con variazioni, the pianist was again en rapport with the changing mood of light, almost gay, always delicate and often celestial, import. The interpretation of this work alone established Mr. Borwick's status among professional pianists. A group of Chopin numbers followed; the F sharp impromptu, prelude in D minor, nocturne in G, etude in E minor, No. 5 of op. 23, and the A flat ballade. Again one realized the rare gifts of this English pianist, his innate refinement and capacity to color the tone, reveal the mood, and portray with unflinching grasp the aesthetic value of the Chopin genre.

TETRAZZINI

CONCERT TOUR

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February 1912—April 1912

RICHMOND, VA., Auditorium, Thursday, Feb. 15

NEW YORK, Hippodrome, Sunday, Feb. 18

BALTIMORE, Ford's Opera House, Tuesday Afternoon, Feb. 20

ATLANTA, GA., Auditorium, Friday Feb. 23

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Care Musical Courier, New York

of musical thought. The closing group on the program was constructed of Paderewski's "Thème varié," Debussy's "Reflets dans l'eau" and Moszkowski's brilliant "Etude de Concert" in G flat, op. 24, No. 1. Mr. Borwick was enthusiastically received by his audience and was compelled to grant several encores.

Wesley Weyman gave his only London recital of this season at Queen's Hall, February 5. Mr. Weyman's program opened with the MacDowell "Sonata Eroica," which was well played from the technical point of view of clearness and neatness, but the majesty and the necessary bravura work that are written large in many measures were not realized in their fullness of charm or deep import of meaning. It is very patriotic, no doubt, for American pianists to take up the MacDowell sonatas and place them on their programs, but the re-creator should be worthy the created. There is a reverence in art and desecration also. The writer, who was a pupil of the late Edward MacDowell and studied his four sonatas with him, affirms regardlessly and unfeelingly that she has never heard an authentic or in any way esthetic interpretation of any one of the four sonatas except the readings of Augusta Cottlow. She would be delighted to be able to affirm differently, especially as it is mostly pianists of her own nationality who are the greatest offenders against all that is implied in these four magnificent tone poems of Edward MacDowell. The balance of Mr. Weyman's program the reviewer did not remain to hear.

Carl Flesch will give a recital at Queen's Hall, accompanied by Richard Epstein, pianist, February 20, when he will play "Sonata di Camera" by Pietro Nardini; the Bach chaconne; "Havanaise," by Saint-Saëns; aria by Lotti; octave rondo by Paganini-Flesch; Slavish dance by Dvorák; and Hungarian dance by Brahms-Joachim.

At the concert given by the Kensington Musical Club, January 24, at Leighton House, Rhoda Simpson, a young

Canadian violinist, played the Mendelssohn concerto exceptionally well. Miss Simpson has had the honor of having been presented with several decorations by His Royal Highness, Prince Alexander of Hesse, whose guest she was last summer.

At the Barnes-Phillips third concert of this season given at Bechstein Hall, February 3, the first performance of Emil Sauret's suite for violin alone, was heard. Miss Barnes was the interpreter and her excellent technique and good tone revealed the many well written and violinistic measures of the work. The program was given by Ethel Barnes, Margaret Baxter, Percy Waller, Charles Phillips and German Reil.

Consolo Plays Sgambati Concerto.

Ernesto Consolo played the Sgambati piano concerto in G minor on Sunday, February 11, with the New York Symphony Orchestra at the Century Theater. The work has never been heard before in the city, although it is not of recent creation. The press made the following comments:

Sgambati's concerto deserves to take its place in the repertory. It is interesting both as to material and as to treatment. . . . Mr. Consolo played the piano part exceedingly well, and both his playing and the concerto evidently made a strong impression on the goodly audience.—Globe and Commercial Advertiser, February 12, 1912.

The principal work was Sgambati's piano concerto, in which Ernesto Consolo was the soloist. Mr. Consolo did his part exceptionally well, especially in the romance.—Evening World, February 12, 1912.

The important work of the afternoon was Sgambati's piano concerto in G minor, never before presented in this city.

This great composer, born in 1843, who devoted his creative efforts exclusively to classic music, had always something important to say, and he knew how to express himself. As a writer, pianist and musical conductor Sgambati's labors were of lasting value to all forms of Italian musical development not connected with the operatic stage. That is why the performance of his concerto yesterday meant so much to musicians.

Ernesto Consolo played the piano part. He encompassed the technical difficulties with considerable skill, and only lacked warmth and variety of tone color.—World, Monday, February 12, 1912.

Perhaps the most interest centered in the Sgambati concerto, admirably played by Ernesto Consolo. . . . The work is not by any means new, but it has not been played here, and it is well worthy of consideration. It is written by one who knows the piano and who sees in it a medium for graceful expression. There is a strong suggestion of the Liszt rhapsodies in the opening chords and in the rippling second movement, which was played with extraordinary technical excellence by Mr. Consolo, who understands the grace and the embellishments in every phase. There was much enthusiasm for this.—Evening Mail, February 12, 1912.

Parlow in Philadelphia Recital.

Kathleen Parlow gave a recital at the Academy of Music, Philadelphia, on Monday afternoon, February 5, receiving the following press comments:

She was heard in a program that was especially well suited to display the greater sides of her art. Miss Parlow is the equal of any of the young violinists on the stage today. None have more powers of execution, nor more depth of interpretation. She has never played here with more authority than yesterday.

The combined numbers present a diverse charm, and Miss Parlow put all the resources of her art into making them interesting as well as individual.—Philadelphia Press, February 6, 1912.

Kathleen Parlow completely conquered her audience. . . . Miss Parlow played magnificently, and no allowance needs to be made for her because of her sex. This time the chaconne was played by one afire with the exalted inspiration of its arpeggios and double stops and polyphonic handling of the one instrument.—Philadelphia Public Ledger, February 6, 1912.

Miss Parlow possesses indisputable temperamental qualifications as a violinist. Her work is invested with no little poetic imagination. Her technical proficiency is sound and assured, her bowing strong, true and virile. Not since Lady Halle appeared here has a woman violinist of more artistic consequence adorned the concert stage.—Philadelphia North American, February 6, 1912.

Bessie Berdie Kaplan.

Bessie Berdie Kaplan, the young American pianist from Chicago, is to make her debut in Berlin on February 24 in a concert to be given at Beethoven Hall with the Philharmonic Orchestra under Dr. Ernst Kunwald. Miss Kaplan will play the following program:

| | |
|------------------------------|-----------------|
| Concerto in C major | L. v. Beethoven |
| Rondo Brillante | C. v. Weber |
| Nocturne, B flat minor | F. Chopin |
| Etudes— | |

| | |
|-----------------------------------|-------------|
| Op. 25, No. 6 | F. Chopin |
| Op. 10, No. 4 | F. Chopin |
| En Courant | B. Godard |
| Arabesque, G major | C. Debussy |
| Rigoletto Paraphrase | Verdi-Liszt |
| Concerto in A minor, op. 16 | Edw. Grieg |

Miss Kaplan has played with great success in her native town, Chicago, and has been praised in unqualified terms by the critics of the principal daily papers there. Her Berlin concert will probably be followed by appearances in Leipzig, Dresden, Munich and Vienna, and it is quite possible that Miss Kaplan will concertize all next season in Europe.

BACK TO POSEN.

POSEN, January 28, 1912.

In studying the topographical section over here, which has been engaging my attention for several years, I am necessarily compelled to read many books of reference and many scientific works on river courses, river beds and paleontological remnants of a former life on this terrestrial habitation, and I find, here and there, typographical errors peculiar and unaccountable; but when I saw my last letter in your highly esteemed, signed "Jenny," instead of with my own very masculine name, Semmy, I felt disposed to retire to Siberia and work the mines anonymously. Jenny, Jenny—why that name recalled to my mind my old friend Jenny Boozle, she who became the wife of Meniur, the man who knows everybody and everything besides, and better than anyone could know it. As memory operates by the association of ideas, most naturally other interesting figures offered themselves to my contemplative mood and once again did I see the poet Nahde pass me by, munching a pie from the bakery of his scholarly friend Iseman, the talkative. The days of our youth appear in bolder relief as we get older, and we begin to see in the perspective what once we saw in the reality, in outlines as firm and as bold as if it all had been only yesterday.

Meantime, I must say that the dreariness of winter is upon us and there are no visiting concerts such as German cities and Vienna recently had with Fitelberg, the Warsaw Philharmonic conductor. Therefore, I sit down when I am through with my topographic and sociological studies and drown myself in the legends of Täubchen von der Wasserfahrt, Mönch von Queretara and Fatsi Bugundi, and all the heroes and the heroines of the medieval drama and their descendants to this day when they happen to have any. The modernity of Meely Mayer does not attract me; it is too near to offer to the romantic spirit any poetry, and besides this, an artist who does not even remember the names of the cities she has visited does not interest as much as one who never visits any cities. To me the inquiring mind is much more attractive, like, for instance, my old, now dead, friend, Harry Globe, who had the fascinating trait of telling his friends and acquaintances how young they were. "Ah, Miss Sadi," he would say, "you look very well; you're thirty-nine years old next December, yes, December 24, and your sister, Melina, will be seventy-eight on January 1 next." That was an interesting personality—Globe was—because he interested himself in the birthdays and ages of his friends instead of sending them presents. Harry belonged to the family of Gerry Kochers, an old house that came originally from Java, the ship being intended for some other island, having been driven thither by a simoon or something nearly related. The Gerry Kochers were of a fine stock, the father having been a dealer in linseed oil and the mother a maker of paté de fois gras, or, as it is called gänseleber. These were the grandparents, the original Gerry Kochers, and the old lady was an expert in her line of forcing corn down the narrow goose neck. At Strassburg the practice is still in vogue on a large scale. Harry was called Harriss by his friends, and they all welcomed him as he approached, for they knew, before he would leave, how old or young they were. As a walking calendar he had no equal, and one day a friend of his told him how old he was and he went home, laid down, and never got up again. Poor Harriss; that was a deadly blow.

But Mönch von Queretara never cared for Harriss, being a different kind of a hero. He sang tenor arias with bass voice, and at one time (your paper it was, I believe) he was called a rheumatic soprano. This play on the dramatic incensed Mönch, and he secured a lawyer and sued you for \$100,000, and after you paid him ten cents he never thanked you. It proved a tremendous advertisement for your paper, and I noticed that after he had won the case you advanced your advertising rates, and he then put a card in the paper. All that made me think that I could never be a journalist. I am not capable of having my feelings hurt that way and then persist in living. Experiences of that kind would kill me. Mönch was a great worshipper of Spohr symphonies, and used to travel miles to hear one, and then after a day or so some one would tell him that it was not a Spohr symphony at all, but selections from an American grand opera, and he would say that they sounded very much alike without scenery. Nice fellow, old Spohr. You remember he was the first violin virtuoso who crossed the Alps to invade Italy, and he made his first appearance in La Scala, Milan, playing the "Gesangsscene," with orchestra, of course. Bandinelli conducted; the houses were crowded, the audience nervous. The composition,

with its recitatives, suited the Milanese cutlets exactly, and he became a distinguished foreigner after that night.

But I am getting away from Mönch. The family of Mönch came originally from Schwalbach, Bavaria, where his father was official nutcracker of the then overlord, Hans von Biedesheim. In this capacity he had an opportunity of getting favors through the lordly house, and one of them was to gain admission to the University of Würzburg, where the beer is made that is sold in New York. Mönch studied hard, and received the degree of Ph.D., that is Doctor of Philosophy, and in the meantime, the death of his parents having made him foot loose, he joined the adventurers who wanted to help Maximilian to keep the throne of Mexico. At Queretaro he was captured, but his command of languages interested Espatero, who had him released, and called him thereafter Mönch von Queretaro. He went to New York, and subsequently returned to Munich, where he was found dead in his bed with Maximilian's picture in his hands. The Biedesheim family had his remains taken to Schwalbach, and got a man to say Kaddish over them, and buried him next to his father.

Mönch once gave a recital in New York, singing the "Two Grenadiers"—first the one, then the other—and made a great effect. The critics were very careful not to go into ecstasies over the performance, as he changed the keys and they refused to qualify; at least, I heard so when I was in New York. Mönch took lessons on the banjo from the Brooks Brothers, and voice lessons from a doctor of music who promised him engagements in choral concerts. But the concerts were delayed too many years for Mönch, who had to hurry back here to die.

We have no great singers in this section of the country, but there are quite a lot of pianists and violinists, the latter figuring chiefly as pupils of great teachers, on the strength of which they play for nothing so as to disseminate the style of the teacher. Chopoffsky is the best. He has a tremolo with his left hand that beats all hollow a barkeeper mixing drinks. This tremolo with the left hand by violin and cello players has become a regular institution, full of nauseating affectation. I am convinced that it helps to destroy the effectiveness of the tone. Chopoffsky recently played the Tschaiowsky concerto here under the direction of Milovsky in Grodshowsky Hall, near the Sosovsky square. He played it in great styleoffsky, and made a hitoffsky with the cognoscentiffsky and with all the journaliskys. He was recalled fouroffsky timesky, and his encoreoffsky was a gabrisky by Scotchwisky.

Outside of this affair we have recently had a piano recital by a lady whose name begins with a capital letter and ends with a consonant; I cannot place her. The program was:

The first four sonatas of Mozart.

The last four sonatas of Beethoven.

Thalberg's paraphrase on "Don Pasquale."

Sixteen songs of Mendelssohn, without words.

Ten songs of Mendelssohn, with words.

As an encore she played Mannes' etude with cross legs, and after that another etude by Kneisel's Quartet for four fingers. She was carried out of the hall by the pompiers, who were there to keep the audience dry. The newspaper notices are too long to send them to you, but one of the critics said that "her appogiatura was too forceful when the fermata interrupted the dreiklang, although her technic in the left hand does not compare with her peddling with the right foot." I thought that was not only good, but original.

Things of this kind in musical life are not only frequent in Posen, but also rare. Some time ago we had a lecture here by a conductor of an orchestra who always stepped forward and in a rasping tone of voice told the audience before each number what the number was. He played Liszt's "Tasso" and before he began he said: "Ladies and gentleman, Tasso was an Italian poet who wrote a long poem in hexameters, blank verse and dithyrambs which he called the 'Lament of Jerusalem.' He was crazy at the time and they put him into a sanitarium and gave him ham and eggs and ice cream three times a day with a mince pie thrown in on Sunday. The condition of this poet became indescribable and after his death his reputation increased by inverse ratio the merit of his production. When Liszt heard of this he was in Rome—Italy, not Rome, N. Y., not Rome, Georgia, and he at once made a pilgrimage to his grave and wrote this symphonic poem which we shall now play to you. Notice, please, in the 113th measure of *adagio con moto* the D flat on the clarinet which represents a tear shed; the combination of the flute with tuba in the 234th measure is the reference to the future independence of Italy and the *allegretto senso doppio* refers

to the sympathy between Liszt and the Countess Wittgenstein without whom he never shed a tear."

Thereupon the conductor started in and rattled off the "Tasso" piece. The next piece was Grieg's "Peer Gynt" and the conductor turned around on the podium and again said: "Ladies and gentlemen, Grieg was a Norwegian composer who was born in Norway. His early style was modeled on Gade, who was a Dane from Denmark. Old Joseph Grau, of New York, a worldwide celebrity in the impresario field, once asked a celebrated cello soloist who discussed with him a tour: 'What language do they speak in Denmark?' and the cellist said 'Danish.' 'All right,' said Grau, 'then we'll go to Denmark.' Subsequently Grieg developed a style all his own and it has since been called Grieg's style. He denied with much emphasis that his style was Scandinavian; he insisted upon it that it was Norwegian and the Storting, that is the Norwegian Parliament, unanimously voted in his favor. 'Peer Gynt' represents the solidarity of the Norwegian nation. It is a poem that cannot be appreciated thoroughly unless one has studied the Norwegian guttural vowels. You will hear when I conduct the work how the Lapland theme conflicts the funeral march of the Norwegian hero. Grieg introduced this intentionally to show the contrast between Spitzbergen and Newtown pippins. The allegory becomes complete in the bassoon passage where a dynamic *forzando*, suddenly escaping, declares the protest against tyranny. If you'll listen carefully you'll hear a lot of mistakes but they are always intentional when I direct."

The concert closed with Suppe's overture "Poets and Pheasants" and the conductor again stepped forward and smilingly stated: "Ladies and gentlemen, Suppe was one of the most gifted Viennese composers of his period. He wrote with enthusiasm and a quill pen. In this overture he desires it to become known that his poetic fancy had no limit and that with the proper use of the unisono all instruments of each class would sound alike. Before his day different ideas prevailed. Observe, please, when we reach the pathetic part of the overture how pessimistic the kettle-drum sounds. Suppe's idea was to give to the kettle-drum a new form of expression in the shape of a dull thud, meaning that the phrase has ended where it finishes instead of leaving the listener in suspense. I will show you on the piano how dull the thud can be made."

Thereupon the conductor sat down and gave the thud and it proved very effective. All neighbors looked at one another and said nothing. Four men in the back row looked at their watches and said, "Potonsky Damroyshy trivink," which in English means, "Why the heliotrope doesn't he stop and let us hear the overture?" A little while thereafter some one moved the piano back and the overture was begun and its many and interesting novelties were highly appreciated by those who were leaving the hall.

Oh, there is always something doing in art and music in this town and as I shall soon leave it for a warmer clime I shall not again write from here.

All of us who have any affiliation for good, old New York are awaiting with compound interest the new price American opera "Mona Lisa," which was composed for the opera in New York. We will certainly expect it to be given here, for there is a great sympathy for the lost picture of Leonardo da Vinci. The opera should be given in Europe because of the deep sympathy Europe has for our American music, and the stolen picture. But the music ought to be stolen music too, if it is to fit the stolen picture. You'll know that long before we will. Meantime don't expect any more letters from me here and don't call me Jenny, but

SEMMY KARPELES.

Madame Samaroff-Stokowski Cancels Dates.

Olga Samaroff-Stokowski was taken ill during a concert with the Cincinnati Symphony Orchestra in Milwaukee on February 9, and in consequence she has been obliged to cancel all her concert dates for the remainder of the season. In fact, the doctors positively forbid any appearances in public for a year at least.

Madame Stokowski was operated on for appendicitis about two years ago, and had a temporary weakness of the heart as an after effect. The doctors ordered a year of complete rest at that time, but she probably began to work again too soon, and in consequence she has had a recurrence of the heart weakness. The doctors say that if she will rest a year now her complete recovery is assured.

Bruno Huhn to Give Concert at the Plaza.

Bruno Huhn is to give a concert at the Hotel Plaza, Wednesday evening, March 6, when the principal number of the program will be the presentation of Huhn's Persian song cycle, "The Divan." The singers of the evening will be: Edith Chapman-Gould, soprano; Corinne Welsh, contralto; John Barnes Wells, tenor, and Francis Rogers, baritone. A short miscellaneous program will precede the cycle.

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LEIPSI C

LEIPSI C, January 31, 1912.

The fifteenth Gewandhaus concert, without soloist, had only the Brahms third and Tchaikowsky fifth symphonies, conducted by Arthur Nikisch. In a January concert last year Nikisch put on the Tchaikowsky "Pathetic" symphony to follow the Beethoven eighth on one program. At that time it was difficult to maintain interest in the Tchaikowsky music after the great reading of the better Beethoven. Today the better music of Brahms has killed the Tchaikowsky fifth symphony, though for his great work as conductor of them both Nikisch was given an ovation of greatest cordiality and of many minutes' duration. The Tchaikowsky work plainly showed the lack of composer industry, even in such movements as contained a motive or phrase type best adapted to symphony. So were some of the themes dangerously dry, coming after the rich lyricism of Brahms. It is a cause for marvel to observe how slow tempos the Brahms music can stand and profit by, when read in the great mood wealth and continuity which Nikisch lends. Though Nikisch is justly famed for his attainments as a Tchaikowsky conductor, the American cities that engage him during his April tour will do well to ask him to leave the Tchaikowsky at home, and bring along all of his Brahms, including the Haydn "St. Anthony" variations.

The fourth chamber music program of the Gewandhaus included Vincent d'Indy's old style suite, op. 24, for trumpet, two flutes and string quartet; Sgambati's C sharp minor quartet, op. 17, and the Tchaikowsky string sextet, op. 70, entitled "Souvenir de Florence." The regular quartet, Wollgandt, Wolschke, Herrmann, Klengel, was augmented by Heintzsch, Kiesling, Schwedler, Fischer and Herbst. Only the d'Indy septet and a movement of the Sgambati were heard for this report. The d'Indy work proved to have many times the value of its Latin cousin. There are many musicians, including Frenchmen, who go about claiming that d'Indy is a great scholar whose works lack warmth or inspiration, but those musicians are only those whose ears are too thick to hear good music at its full value. They are the musicians who have required some decades to catch up with the plain and beautiful muse of a César Franck. For the best work of a d'Indy or a Max Reger or a Strauss, they are due to enthuse about two decades behind the usual schedule. Now this d'Indy septet has remarkable individuality, with much beauty, and the evenness and unfailing vitality of the musical discourse are cause for great delight through the twenty-one minutes needed for performance. The five markings are prelude, entrée, sarabande, menuett and ronde Française. The Sgambati quar-

ter's first movement is marked adagio-vivace. The slow, sad song promises well and proceeds interestingly over much droning and some organ point held by the other instruments. When the vivace begins it fails to develop in true polyphony, but proceeds persistently as a tune accompanied by three instruments. Since this vivace theme is also musically much weaker than the adagio episode, one cannot maintain very much respect for the composition, either for its main theme or the type of work. The Gewandhaus men played superbly, as usual, in full warmth and clear reading of the forms.

Karol Szymanowski is the name of a twenty-nine-year-old composer who represents one of the best creative tal-



MINNA PLANER,
First wife of Richard Wagner.

ents that Poland has ever produced, and probably the best Polish talent since Chopin. The Polish conductor, Gregor Fitelberg, and Polish pianist, Arthur Rubinstein, gave Szymanowski's second symphony, op. 18, and second piano sonata, op. 21, at an extra Philharmonic concert of the Winderstein Orchestra. In both of these works (still in

manuscript) the composer has adopted the plan of writing only two formal movements. In each case the latter movement consists of variations and fugue, which incidentally provide the needed adagio, scherzo and concluding allegro features usual to a symphony or sonata. A correspondent who so steadfastly believes that, on practical, even physical grounds, the Beethoven-Brahms type is the only right phrasic ideal for symphonic discourse, regrets to state that Szymanowski is also composing in the weaker phrase style of his contemporaries, and that is the symphonic poem style of Strauss and his followers, who include nearly all present day composers. This latter phrase style has come into its overwhelming majority in less than fifteen years since the death of Brahms. There is no desire to quarrel with any avowed symphonic poem, but there should be unceasing vigil over all these symphonic poems and textless operas which parade under the name of symphony. With this much on Szymanowski regretted and explained, there is nothing further to do but report that his musical discourse is one of extraordinary motivity, intensity, nervous quality and abstract beauty, in health and most constant dignity. It is a message of culture, of a great aristocrat who still has the eye to see thrilling climaxes available. Though his symphony proceeds through the entire first movement in close adherence to the Strauss phrase pattern, and finally changes to the manner of the "Meistersinger" Vorspiel for the fugue to close the last movement, he has shown the power to build more sensationally than any of the patterns he is following. The result is an overwhelming combination of sensationalism with intelligence and an unfailing sense of the beautiful. Szymanowski's piano sonata is of the same general modern musical texture, yet in so highly changeable and individual content that an auditor who is not in hearty sympathy with the moderns may firmly refuse to think of the work as of sonata content. In truth, the work would have a hard future were it not for the imposing dignity and musical beauty, which seem practically inexhaustible attributes of this composer's works. Since it will be always the better ideal to value content above form, the Szymanowski works of this program are entitled to make their way quickly throughout the musical universe. The Winderstein Orchestra, under Fitelberg's really great conducting, played the symphony in perfect ensemble and other worthy traits, while Arthur Rubinstein played superbly in realization of the sonata's beautiful material and perfect control over the tremendous difficulties in various unheard-of technical problems. The composer and both artists were given an ovation that lasted for many minutes.

The compliments of the season to all those Berlin and other critics who do not believe that Beethoven wrote the newly discovered "Jena" symphony. But these critics neglected to state who was the responsible composer. This leaves them free choice among Mozart, Haydn, Schubert, Weber, Spohr, Paganini, Wagner, Ferdinand Ries, Schumann, Mendelssohn, Reinecke, Jadassohn, Brahms, Tchaikowsky, John Hector Berlioz, Rice, Richard Strauss and John Phillip Sousa. Will the gentlemen have the kindness to send in their votes, or will it be easier finally to give Beethoven the unrestricted monopoly on the writing of his own symphonies?

The very gifted fifteen year old pianist, Fanny Weiland, of Odessa, created a great furore at her formal debut in the Kaufhaus, January 27. During the five years that she has studied in Leipzig Conservatory, under Robert Teichmüller, she has been heard repeatedly with orchestra and in solo pieces. Her first public recital included the Beethoven A major sonata, op. 2, the Haydn F minor variations, the Scarlatti pastorale and caprice sonatas, Chopin's G flat etude, berceuse and A flat ballade, the Liszt D flat "Consolation" and the twelfth rhapsody. Her talent and her natural physical gifts for piano playing are so profuse that one may make up a list of about all imaginable desirable features and concede them to her in bulk. Tone, technique, warmth, temperament, impulse, moderation, rhythm, control, all in quantities far above the average possessed by gifted pianists, she is by far the most interesting child that has ever come to Teichmüller. In the present recital the Beethoven, Scarlatti and Schumann numbers afforded the keenest delight. The Chopin ballade was probably the least effective rendition of the evening, though still played very beautifully. Only there were episodes that seemed to have less of spontaneity, possibly because of the full hour's inspired playing that had gone before. There were great demonstrations of approval after every number, and the public remained for a long time to continue the demand for extra numbers.

While continuing in the usual demands of operatic repertory, the Leipzig City Opera is giving a Mozart cycle, which began this evening with the "Entführung aus dem Serail." "Così fan tutti" is set for February 3, "Marriage of Figaro" February 4, "Don Juan" February 6, and "Magic Flute" February 11. Other works of the current week include "Flying Dutchman," "Trumpeter of Säckingen" and "Königskinder." The rendition of the "Entfüh-

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runge" enlisted Rapp as Osmin, Klinghammer as Selim, Jäger as Belmonte, Schönleber as Pedrillo, Fräulein Eichholz at Constanza, Fräulein Fladmitzer as Blondchen, other roles by Herren Wippel, Reiser and Zöbisch, all under Conductor Forst. Those travelers who may be in Germany in early or late summer will find Leipzig one of the most favorable cities in which to hear opera. Grand opera, including Wagner and Strauss, is given four times a week until about July 10. The city operetta ensemble then holds the boards until grand opera resumes, not later than August 15.

The second recital by pianist Severin Eisenberger included the Liszt B minor sonata, six Beethoven pieces and the "Appassionata" sonata, three etudes from the Alkan, op. 35, the Chopin berceuse and B minor scherzo. The artist gave great pleasure in the Liszt sonata and Beethoven shorter selections, but was less desirable in the Beethoven sonata, where there was a tendency to exaggeration and general unsteadiness. Nevertheless, Eisenberger takes high rank among the season's pianists.

The soprano, Hanna Bostroem, gave a recital of Brahms, Mahler, Tschaiakowsky and Wolf, of which only the last group were heard for this report. The artist sang with considerable warmth and commendable use of her voice. She was beautifully accompanied by Ed Behm. The Hugo Wolf setting of Goethe's "Mignon" proved to be a song of extraordinary value in this fine giving.

EUGENE E. SIMPSON.

NEWARK CAPITULATES TO KUBELIK.

Some ten years or so ago a mere lad stood upon the stage of Krueger Auditorium, Newark, N. J., and astonished a large audience by a remarkable exhibition of violin virtuosity. On February 15 the same young man, now grown into the full maturity of his powers, again stood upon that stage and electrified a more than capacity audience by his extraordinary ability. During those ten years Kubelik has achieved a worldwide fame. He has stormed citadel after citadel, each surrendering without the semblance of a protest. There is magic in the very name of Kubelik. It is not strange, therefore, that vast numbers were clamoring at the doors long before they were open, and the crowd was so great that it was necessary to delay the concert fully fifteen minutes in order that the surging mass might get seated.

Scientists assert that the eye is the most sensitive and the most delicate part of the human organism. The conclusion, therefore, is that sight is the most acute of the senses. But is it? Has the sculptor, who sees in the block of marble the imprisoned statue, a keener sensible perception than the red man who, with his ear to the ground, hears afar off approaching steps? or than the expert who distinguishes between the blends of tea or the brands of wine simply by means of his highly sensitized gustatory nerves? or than the hound whose exquisitely delicate olfactory sense enables him to detect the habitation of the quail? or than the painter who lays on his pigments with a touch so nice as to transform canvas and paint into a picture? Whatever arguments may be brought forward to establish the priority of one sense over the other, no one will deny that none exceeds the mystery of the touch of the violinist, who, unlike the pianist, or the painter, or the billiardist, must combine a triple touch into a composite. His finger upon the string must form the correct tone. By means of a dual sense he must also make that tone one of quality. With his right hand fingers upon the bow he must guide it across the strings in such a manner that they will emit a pleasant sound, at the same time graduating the tone by the amount of pressure upon the strings, all accomplished by the combination of this tripartite sense of touch.

It is in no way singular, therefore, that the violinist should be able to magnetize his hearers, for he controls the dynamo which sends forth the musical current. Kubelik is one of those whose hand is upon the switch. He held his hearers in his power, and of such brilliancy was his playing that the audience frequently interrupted it with outbursts of uncontrollable applause.

At the close of the recital a most unprecedented thing happened. As the final tones died away there was a tremendous demonstration. Every one remained seated, and not until Kubelik had supplied a dazzling encore was there any indication that the affair had concluded. The program was of commendable length and consisted of:

Concerto, D major, first movement, Tschaiakowsky; air, Bach; gavotte, Bach; "Havanaise," Saint-Saëns; "Scene de la Caida," Hubay; "Souvenir de Moscow," Wieniawski; "Humoresque," Dvorák; "Campanella," Paganini. Ludwig Schwab was at the piano.

Kubelik and Bachaus in Joint Concert.

Kubelik and Bachaus are to give a joint concert at Carnegie Hall, New York, Sunday afternoon, February 25, under the management of the Quinlan Musical Agency.

The Adventures of Don Keynote

with other events worthy of mention



by Cervantes the Little

MAETERLINCK AND THE KNIGHT DISCUSS MUSIC.

"Sir," said Don Keynote to Maeterlinck a few days ago at the Butterfly Club, "I learn with much regret that you are not interested in music."

The poet answered only with a sigh. His languorous eyes were turned in rapture on the cloudy absinthe in the glass which he held at arm's length before him.

"I should think that a man of your culture—"

"Culture! Ah, yes! That is the word!" exclaimed the Belgian, interrupting the Knight. It is my culture, so exquisite, so divine, that causes me to shrink from the vulgarity of music even as the lily-of-the-valley bows before the rudeness of the wind. The violin? It is so rough. How its caustic asperity congeals my cardiac fluidity! Cruel Stradivarius! Fiendish Guarnerius!—to strain the molecular cohesion of a loathsome ovine ligament across the resonant vacuity of a ligneous cavity and call it an instrument of music! Call it, rather, a hollow horror, termagant terror. Every atom of my protoplasm quivers in disgust at the idea of that unesthetic capillary strand from the equine caudal extremity with which the instrument is played!"

"Sir," said the Knight, while the poet sipped his absinthe, "it is true that a pine board, catgut, and horsehair are unpromising materials from which to extract music. But you must acknowledge that the great violinists are artists who—"

"Never!" exclaimed the cultured one, interrupting the Don. "They are not artists in my ideal conception of that glorious epithet. A true artist is a perfect curve—a segment of that infinitely soaring circle, that, eh, that—"

"Let me offer you a cigarette," said Don Keynote, helping the metaphysical orator out of his quagmire of verbosity.

"Accept my infinite thanks," said Maeterlinck, emptying his glass and taking the proffered roll from the Knight. "These pseudo artists of the bow are only parabolical eccentricities, not segments of that celestial circle, which—eh—"

"What do you think of the piano?" asked the judicious Knight, again rescuing the metaphysician.

"Detestable! Insufferable! Those wiry jangles bruise my soul. My nerves are up in arms at such brutally barbaric bombardment," exclaimed the poetical rhapsodist, inhaling the smoke of his cigarette. "I shudder when I recall the muscles of that Hebraic-Russian Rubinstein. How he hurled his vicious thunderbolts at my protesting

ears! How he butchered the innocent atmosphere with his concatenated concussions and clamorously caloric climaxes!"

"Sir," said the Knight, "Rubinstein certainly played with force at times. He was, to my mind, the most satisfying of all the great pianists."

"Satisfying?" exclaimed the sensitive one—"Rubinstein satisfying? Such strenuous, strident, soulless, salacious, saltatorious, sartorial, satanic, sarcological, savage, scabby, shabby, scandalous, scoundrelly, scrofulous, scurvy, seductive, semitic, sentimental, sickly, simial, sinister, sisyphean, sly, slavonic, slipshod, socialistic, sad, saxon, sour, soporific, sordid, splenetic, spumiferous, squirming, stingy, stinging, sudorific, senseless, superacidulated strumming satisfying? No, no; ah, no! Give me the seraphic harps of impalpable angels! Sing me the inaudible inarticulate melody of the bodiless sirens dancing on translucent rocks of amethyst beside the purple ocean of dreams. Fashion me a lyre from the breastbone of the turtle-dove and string it with the fiber of a nightingale's heart. And for a plectrum bring me an opalescent moonbeam from the limpid dewdrop in a crimson rose. This, this is the music my o'erwrought spirit craves!" exclaimed the rapt poet, swallowing a cup of black coffee.

"Your imagery is picturesque," said the Knight with a profound bow, "but I fear that the instrument you describe would have a feeble tone in Carnegie Hall, or the Hippodrome."

"What have I to do with those haunts of vulgarity, where one hears the concentrated cacophony of orchestral orgies?"

"But your friend, Claude Debussy, who set your 'Pelleas et Melisande' to music is a master of orchestration," said the Knight.

"Debussy? Ah, yes, dear, delightful, delicate, de-p. dainty, delectable, delphian, delirious, demiurgic, diaphanous, dithyrambic, druidical, dysorexial Debussy—even his orchestral music is unnecessary noise."

"Sir," said Don Keynote, "I agree with you."

MUSIC IN SACRAMENTO.

SACRAMENTO, Cal., February 14, 1912.

The Saturday Club, of Sacramento, gave its three hundred and twenty-third recital on February 3, this time appearing in the Sacramento High School Auditorium. The music of the day was, in the main, devoted to French composers. Florine Wenzel sang three French chansons (Weckerlin) of the eighteenth century. Mrs. Frankland sang songs by Gounod and Chaminade; Alma Anderson played numbers by Faure and Godard. Mrs. J. W. James sang songs by Pessard, Delibes, D'Indy and Masse. Edward Pease sang "La Procession," by César Franck. Dr. Arthur Heft and Mrs. Leo Steppan closed the program, playing Alard's "Symphonic Concertante," for two violins. Zuelettia Geery was the accompanist for the day.

Elsa Ruegger, the 'cellist, gave a recital at the Theater Diepenbrock, Tuesday evening, February 13, under the auspices of the Saturday Club.

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Haarlem Philharmonic Musicales.

Efrem Zimbalist, the Russian violinist, and Nevada Van der Veer, the American contralto, were the artists uniting in the program at the February musicale of the Haarlem Philharmonic Society, at the Waldorf-Astoria, Thursday morning of last week. The Astor Gallery was filled with members and guests, and the following program was warmly applauded:

| | |
|-------------------------------------|--------------------|
| Ballade et Polonaise..... | Vieuxtemps |
| Efrem Zimbalist. | |
| Joseph lieber! Joseph mein!..... | Fourteenth Century |
| Se tu m'ami..... | Pergolesi |
| Listen to the Voice of Love..... | Hook |
| Chi vuol la zingarella..... | Paisiello |
| Romance..... | Debussy |
| Dieux Grands! Dieux Bons!..... | Handel |
| Madame Van der Veer. | |
| Suite, D minor..... | York-Bowen |
| Efrem Zimbalist. | |
| Freischütz (Die Meistersinger)..... | Wagner-Wilhelmj |
| Hungarian Dance, D minor..... | Brahms-Joachim |
| Hungarian Dance, E minor..... | Brahms-Joachim |
| Efrem Zimbalist. | |
| Cry of Rachel..... | Salter |
| Down in the Forest..... | Landon Ronald |
| A Little Winding Road..... | Landon Ronald |
| Love, I Have Won You..... | Landon Ronald |
| Madame Van der Veer. | |
| Oriente..... | Cui |
| Zephyr..... | Hubay |
| Efrem Zimbalist. | |

Zimbalist, one of the reigning favorites of the season in America, has rarely played with more warmth and beauty of expression that he did last Thursday for Haarlem's leading artistic society. Although it was an audience of women (only four men were present), the violinist was recalled with enthusiasm. After the Brahms-Joachim "Hungarian" dances, he added the lovely gavot by Gossec.

Madame Van der Veer ought to be engaged by every school in the country to teach English enunciation, and if

need be, she might coach some singers in Italian and French diction. The round, full voice of this singer is always heard with pleasure, and on this occasion she was in particularly fine form. But above all else, Madame Van der Veer must be congratulated upon her distinct enunciation. Every word in her songs was understood, and she, too, was urged to follow with an encore after her English group, and she gave "My Laddie," by Thayer, in the correct Scottish dialect.

Mr. Zimbalist was called back to the stage after his wonderful performance of Hubay's "Zephyr" and he played another extra number, Kreisler's delightful "Liebesfreud," in entrancing style. Samuel Chotzinoff was the able accompanist of the morning.

The Haarlem Philharmonic Society will give no musicale in March, but in April, when it closes its season, Corinne Rider-Kelsey and Claude Cunningham will give the program.

Praise for David Bispham.

"The perfect balance of David Bispham's art," writes a Detroit admirer of the famous baritone, "is of an order that makes one proud to recognize him as a member of the profession, especially as an American singer. He stands at the top. His elevated position gives him a comprehensive view of his art, and his interpretations are therefore doubly satisfactory."

Here is another recent appreciation: "Bispham is a versatile genius, and able to entertain an audience along many lines. His art is in reality a combination of them all, and hence the wideness of his appeal. Furthermore, he is a living proof of the ridiculous whim that is current in this country, that it is necessary to sing to an English-speaking audience in a foreign tongue. Germany and France will not tolerate anything but the vernacular upon their concert and operatic stages."

Paulo Gruppe, East and West.

That music critics East and West are delighted with Paulo Gruppe's playing is abundantly testified to by the recent press notices which tell of the young cellist's successes. The following are extracts from his appearances in Montclair, N. J., Kansas City, Mo., and Vermillion, South Dakota:

Miss Jaeger was assisted by Paulo Gruppe, the young but world-famed Dutch cellist, who gave the audience a treat in his masterly rendition of several well chosen selections. The cello is an instrument which comes nearest to representing the sympathy in the human voice, and there are few artists who handle the instrument as Mr. Gruppe does. The group that were evidently most enjoyed were the Popper tarantella and Saint Saëns' "The Swan," both of which are hackneyed but nevertheless enjoyable. But probably the one most appreciated by the musicians present was the encore which Mr. Gruppe played without accompaniment—the Bach "Bourree" from the third suite for cello—a charming piece of monophony so cleverly constructed as to give the effect of the desired harmony.—Montclair Herald.

The novelty of the evening was Schumann's concerto for violin-cello and orchestra in A minor, op. 129, a work seldom heard on account of its enormous technical difficulties for the solo instrument. Fortunately its exposition was left to a remarkably gifted young artist, the Dutch-American violoncellist, Paulo Gruppe, son of the celebrated Dutch painter, Herr Gruppe, of The Hague, and pupil of Señor Casals, of Paris, and others. One certainly has rarely heard a performer of such magnitude, such surprising and finished technical ability, for whom apparently no difficulties exist. He showed perfect command over the instrument. The tone he produced from his magnificent Guarnerius cello was broad and rich, and even in the most brilliant passages not a note was lost.—Kansas City Star.

In presenting the Saint-Saëns concerto the orchestra took a notable step in its development, and for the first time in many years an instrumentalist was heard here as he should always be heard, at home with the other instruments.

The concerto left no doubt as to Gruppe's ripening genius and gave emphasis to his amazing technic and musical understanding, which have been admired on former occasions. The work, indeed, abounds in technical difficulties from the impetuous opening theme to the sequences of double stopping and arpeggio and all the embellishments characteristic of the French composer, difficulties many a cellist would feel called upon to exhibit to his audience. But Gruppe conceals them. He has become so familiar with the concerto, in his fingers and in his head, that his interpretation is serene and perfectly balanced.

And it is a beautiful work as he plays it. There are intervals dedicated to the purely tonal enjoyment of the solo instrument, and in these Gruppe is as successful as in the more showy passages. Yet he is a conservative in the exploitation of his instrument's particular characteristic. His tone is full, smooth and clean—singing, not sighing—human but not sentimental, close kin to the elemental voice of the wind, an open air quality hard to define.—Kansas City Times.

In the Saint-Saëns concerto Mr. Gruppe displayed great virtuosity, luscious tone quality, and considerable temperament; there were passages of quite ethereal loveliness, and here the beautiful accompanying by Dean Grabill was especially noteworthy in a prolonged pianissimo passage, and we are pleased to state that Mr. Gruppe complimented Dean Grabill very highly upon the finished manner in which he played the difficult accompaniments with so short a time for rehearsal and said that he seldom found a pianist who could equal it.

Perhaps the most wonderful cello playing of the whole evening was in the chaconne by Bach, originally written for violin but which seems to take on an added nobility when played on the cello. It is one of the great masterpieces of violin literature and Mr. Gruppe is the only cellist who plays it. It has long been a test piece for the musicianship and tonal powers of violinists and Mr. Gruppe gave a very noble reading of the difficult work.—Dakota Republican, Vermillion, S. Dak.

Carl Busch, conductor of the Kansas City Symphony Orchestra, gave a luncheon in honor of Mr. Gruppe on February 6.

MUSIC IN ENID, OKLA.

ENID, Okla., February 14, 1912.

The Choral Society of the Oklahoma Christian University is rehearsing Macfarlane's Easter cantata, "The Message from the Cross," which is to have its public performance on April 5. E. A. Haesner, head of the vocal department of the University, is the musical director of the Choral Society.

Two other April concerts planned for Enid music lovers are a piano recital, March 8, by E. R. Kroeger, of St. Louis, and a song recital by David Bispham on March 23.

The School Music Department connected with the University is proud of its faculty. The head of the violin department, Reici Dyksterheins, is a graduate of the Royal Conservatory of Antwerp, and formerly first violin of the Cincinnati Symphony Orchestra. Mae Harris, a pupil of the late William H. Sherwood, is head of the piano department. Mr. Haesner, head of the vocal department, was educated in Berlin. At present the University is interested in the career of one of the violin pupils, Claudia Page, of Warren, Ohio, who, although but sixteen years of age, astonished musicians recently by her performance of the Tartini sonata in G minor.

Chester H. Beebe Made Director.

Chester H. Beebe, who did so much for the National Association of Organists, as secretary, has accepted the position as director of the Hope-Jones Unit Orchestra School, with headquarters at Halsey street, Brooklyn, N. Y.

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BUFFALO MUSIC.

BUFFALO, N. Y., February 15, 1912.

The one hundred and thirtieth free organ recital was given by Wesley Ray Burroughs, organist and choir director of Delaware Avenue Baptist Church, on Sunday afternoon, February 4, at Convention Hall. The recital opened with "Concert Overture," by Faulkes. The entire program was a fine one, and gave some indication of the esteem in which Mr. Burroughs is held by leading composers, for five of the compositions played from manuscript were dedicated to him by William Faulkes, Dr. Silver, William Wolstenholme, Frank Frysinger and Ralph Kinder, the latter a leading Philadelphia organist. Mr. Burroughs is a master of technic, one who shows a fine appreciation of musical values, and an excellent composer. Many of his new hymns are winning golden opinions. The vocal soloist at this organ recital was Mrs. Albert J. Shuler, soprano soloist at the Delaware Avenue Baptist Church. The audience warmly applauded the fair singer's beautiful rendition of Costa's "I Will Extol Thee," and Harker's "How Beautiful Upon the Mountains" (new). Mrs. Shuler's voice is pure, fresh and of wide range. Being an earnest student, she is making rapid progress under the instruction of Elizabeth Cronin, one of the best exponents of the Italian method in this city, having had the best teachers in Italy during her career abroad. Mrs. Shuler's love for sacred music is innate and she is a reverential interpreter.

The organ used at Convention Hall was built for the "Temple of Music" at the Pan-American Exposition in 1901. Within a few feet of this instrument President McKinley was shot. At the close of the exposition this organ was purchased by J. N. Adam and given to the city. When Mr. Adam became mayor of Buffalo the series of free organ recitals were inaugurated, under the auspices of the Common Council and Simon Fleischmann, official organist. Last week James Noble Adam died suddenly. No one enjoyed better than he the appreciation shown by the large attendance each Sunday afternoon of earnest students of music.

Pupils of Charles Armand Cornelle will give a piano recital on Wednesday evening, February 21, at the Twentieth Century Club. These piano recitals are always complimentary and guests are invited.

The following program, splendidly sung, was given at the first complimentary concert of this season by the Rubinstein Club at the Iroquois Hotel on February 13:

Chorus, Spanish Serenade.....Ethelbert Nevin
Soprano solo, Villanelle.....Dell Acqua
Julia Agnes O'Connor.
Chorus, The Sword Dance.....Paderewski
Contralto solo, Dost Thou Know That Sweet Land, from
Mignon.....Thomas
Ada Gates.

Chorus—
Teach Me to Pray.....Jewitt
The Night Has a Thousand Eyes.....Nevin
Solo, Visi d'Arte, from La Tosca.....Puccini
Miss O'Connor.
Chorus, Indian Cradle Song.....Matthews
Solo—
Im Wunderschoenen Monst Mai.....Schumann
Aus Meinen Thranen Spreissen, from Dichterliebe.....Schumann
Die Alte Bosen Lieder.....Schumann
Miss Gates.

Chanson Provençal.....Dell Acqua
Chorus. Obligato, Miss O'Connor.
Florence Zimmer and Ruth Lobstein, accompanists.

The choruses, which were repeated, were "Indian Cradle Song" and "Chanson Provençal," the latter particularly effective by the exquisite vocal obligato of Julia O'Connor, the possessor of a soprano voice as clear as crystal and as pure. She also sang Dell Acqua's "Villanelle" and "Visi d'Arte" so delightfully that she responded to two encores, one being the favorite "Love Has Wings." The other soloist, Ada Gates, president of the Rubinstein Club, who is a very popular woman, was presented by the members of the chorus with an exquisite bouquet of roses after her first number, "Dost Thou Know That Fair Land?" Miss Gates' rich contralto and fine German diction made her singing of the Schumann group, "Dichterliebe," a delight to all who love Schumann. The writer does not know what her charming encore was, but it was sung with artistic finish. The chorus deserves great praise for the progress it is making under the directorship of Mrs. Gilbert Brown Rathfon. The "Sword Dance," sung to the music of Paderewski's minuet, was a novelty as a vocal number, but quite effective. Ruth Lobstein, of New York, accompanied Miss Gates, and Florence Zimmer the

chorus and Miss O'Connor. Miss Zimmer is a pupil of Evelyn Choate, so it goes without saying that she plays well.

Fred Starr True, basso of St. Paul's Cathedral Choir, sang not long ago at the Peace Conference of the D. A. R. at the Twentieth Century Club, and will be the soloist at the next Saengerbund concert, Dr. Carl Winning, conductor.

Juan Cardo, a pupil of Frances Helen Humphrey, is attracting widespread interest by his singing and acting. He appeared here recently at the Star Theater in the leading tenor role in "Naughty Marietta."

Thekla Adam has been giving a series of melodeclamations in private homes. Mildred Windsor, another fine musician, is her accompanist.

Monica Dailey, concert pianist, will give a recital at Convention Hall on Friday evening, February 16. This young Batavia (N. Y.) pianist made a great "hit" abroad, and was highly praised by the London press.

VIRGINIA KEENE.

MUSIC IN MEMPHIS.

Augusta Semmes, business manager of the Memphis Symphony Orchestra, has issued announcement to the effect that on Tuesday morning next, at the Business Men's Club Hall, there will be organized a permanent chorus for the purpose of giving yearly festivals with the Memphis Symphony Orchestra. Arthur Wallerstein, director of the Minneapolis Grand Opera Society, Hastings Choral Society and Memphis Symphony Orchestra, will organize and direct the local organization. Connected with the association will be classes for men and women for the study of grand opera. Classes will be formed in the schools under the direction of Professor Wallerstein and at the spring concert, 1,000 children's voices will form the chorus. As an incentive to the pupils of the high school the student who writes the best alma mater song poem will have the honor of having it arranged for orchestra and chorus and presented at the spring festival.

The Repertoire Club met on Saturday, with Mrs. Trezevant, when a delightful program was presented by the following members: Caroline Smith, Margaret McConnell, Martha Williamson, Mabel Morrison, Evelyn Welfor, Mrs. F. E. Hilliard and Mrs. Finley Faxon.

A brilliant program has been announced for Arthur Shattuck, who comes Tuesday evening to the Lyceum

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Cecil Fanning will appear in this city on March 5 as soloist with the Memphis Symphony Orchestra. His program will include several old English songs with harp accompaniment, as well as a group of German and English songs.

Manager Gray, of the Lyceum Theater, makes the most interesting announcement of the season for music lovers. On March 8 his theater will present, through Mrs. John Cathey, local manager, a joint concert by Jan Kubelik, violinist, and Alessandro Bonci, tenor. Bonci was listed in the season's All Star Course to appear in March. Kubelik is making his farewell American tour and Mrs. Cathey, in her eagerness to "bring everything of the best to Memphis," and in view of the fact that one of her star artists disappointed her in filling her contract, is determined to give Kubelik to Memphians before he finishes his American tour.

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Fanning and Turpin Still Keep Ahead.

Cecil Fanning and H. B. Turpin appeared at Music Hall, on February 9, in one of the most brilliant successes ever recorded in Akron, before an audience of 1,400. The recital was devoted to the first operatic presentation of "Sir Oluf" (libretto by Cecil Fanning, music by Harriet Ware), given in conjunction with the ladies' chorus of the Tuesday Club, directed by Mrs. E. P. Otis, with Mrs. R. M. Wanamaker as the Erlking's daughter. The Tuesday Club has had no artists who provoke more enthusiasm than Messrs. Fanning and Turpin—the intelligent artist and the intelligent teacher.

The work was repeated at Utica, N. Y., on February 12, with the New York Symphony Orchestra.

The press said:

Those who are fortunate enough to have their sight accept Fanning's perfect enunciation as a matter of course. As a matter of course, this is one of the most pleasurable traits of his singing—rare even in the greatest artists—which is in itself a delight. Fanning has pre-eminently a big, rich voice, and then he has an educated voice. A voice that can thrill with its soft whisperings of love and rouse to breathless admiration with its volume of passion and melody. Given a baritone voice, Fanning seems to run the gamut of tenor and bass effects, instilling a variety into his tones that make them not unlike life notes—the deep, tender undercurrent, rippling at the surface with bright, sunny flashes.

Fanning's art embraces the dramatic as well as vocal field. His temperament is in the poetic vein, roused to intense emotional heights, and refreshed by the saving grace of humor. Technic, breath control, expression, tone quality, all are but so many ways to him of telling the world what is in his mind and heart.

The song recital was followed by a beautifully staged one-act operetta, "Sir Oluf," a romantic poem, sounding the mysterious death darning, full of tragic forebodings. The words are by Fanning, who has caught the early British power of simplicity. Intro-



CECIL FANNING IN "SIR OLUF."

duced by the Erlking's daughter, Mrs. R. M. Wanamaker, into the moonlit forest, the elf folk (ladies chorus of twenty) tri- lightly to the dance. Led by the high, clear soprano of the princess, the fairy maids singing of folk and flowers, die away into the night, whence comes the knight, Sir Oluf. The whole picture, in which the Erlking's daughter is seen luring Sir Oluf to the dance, and Sir Oluf, preparing for his wedding on the morn, steadfastly resists her wiles, only to be doomed to death by the outraged princess, vivid in its tragic mood, was admirably acted. Mrs. Wanamaker is perfectly at home on the stage. Graceful and pretty, she lent the sombre tones both of voice and character to the immolation of the doom-bringing princess, successfully portraying the fairy who lures men on to sadness. Sir Oluf, the wearied bridegroom, standing on the brink of love, hesitating, finally yielding to his passion, calls forth a picture of the fiery knights of old, dashing, brave, enveloped by the mystery of an unknown fate. His beautiful voice charged the lines with all the fervor and brilliancy of his temperament.

Credit must be given Mrs. E. P. Otis, musical director, for her intelligent work, and A. E. Kruse, director of the string orchestra, which seemed to imbibe the tragic spirit into its instruments. Mrs. W. H. Collins accompanied at the piano.—Akron, Ohio, Press, February 10, 1912.

A more wonderful baritone than Cecil Fanning as he appeared Friday evening, was never heard in this city. His voice, big and powerful and at the same time exquisitely sweet, found its way through the large auditorium and filled every recess with tones that seemed to come from some divine source, so beautiful were they. At times when he sang in his lowest, softest voice there was not a sound from his audience, so intent were they upon hearing every note, so careful lest they mar the perfect beauty of his interpretation.

Mr. Fanning not only is gifted with a wonderful voice, but he has unusual dramatic ability, which he uses in many of his heavier numbers, his voice fairly throbbing with emotion.

The second half included a one-act operetta, "Sir Oluf." The words of this poem were written by Mr. Fanning and the music by Harriet Ware. This was the first time that it has been put on in operetta form, the Tuesday Musical Club ladies having arranged a portion of the music especially for this program. The scene was laid in the woods and was most cleverly arranged. Sir Oluf is sung by Mr. Fanning and the role of the Erlking's daughter is taken by Mrs. R. M. Wanamaker. Twenty young ladies comprise a chorus, taking the part of the elf folk. All were attired in airy garments of pale green and pink, with garlands of ferns and flowers in the hair and on their arms.

Mrs. Wanamaker sang the part of the Erlking's daughter in a particularly pleasing manner. Her voice was sweet and of a most bell-like quality. The ladies' chorus did some splendid work and the dances were most graceful and charming.—Akron, Ohio, Beacon Journal, February 10, 1912.

Evan Williams Busy.

H. Evan Williams sang at Racine, Ill., January 25 and at Philadelphia, February 1, with splendid success. He was the soloist for the Treble Clef Club in Philadelphia,

and the entire press of that city seemed to vie with each other in their praises of his vocal powers. Besides the continuous demand for single engagements he will sing a series of ten concerts with the Coldstream Guards, in London, and is to be soloist on an orchestral spring tour.

LOUISVILLE MUSIC.

LOUISVILLE, Ky., February 9, 1912.

Wednesday evening, February 7, the Louisville public had the privilege of hearing Wilhelm Bachaus, the eminent pianist, at the Masonic Theater. The Eastern papers had prepared us for something unusual, but Mr. Bachaus more than fulfilled expectations. To say that he electrified his audience is expressing mildly the sensation he excited. It is indeed seldom that a Louisville assembly utters ecstatic cries and bravos, and when this manifestation was accorded Mr. Bachaus it simply meant that all other forms of applause had been exhausted. He is an inspired reader of Beethoven, and Brahms, Scarlatti, Chopin, MacDowell, and Liszt appeared on his program, which was an exceptionally interesting and well balanced one, and in each and every particular he proved himself absolute master of effects, ranging from the majestic to the delicate, from the somber to the frolicsome. It is earnestly hoped that he will return in the near future.

Friday evening the Misses Swainson, Esther and Dorothy, assisted by Constance Purdy, gave an interesting lecture-recital at the Woman's Club. The subject was "French Music and Musicians of Today," Esther Swainson delivering the lecture and also contributing a delightful cello solo, an elegy by Faure. The composers whose works were described and analyzed were César Franck, Debussy, and Faure. Dorothy Swainson, at the piano, played Franck's prelude, choral and fugue with remarkable insight and understanding, while her playing of Debussy revealed exceptional penetration into the somewhat obscure inspiration of that genius. Miss Purdy sang numbers by Debussy, Faure and Duparc in a pleasing contralto voice, well adapted to the songs offered.

The Minneapolis Orchestra is to appear in Louisville on March 12, giving an afternoon concert for the children of the Louisville schools, and at night a symphony concert.

Christine Miller, who sang here last Spring in the May Festival, has been engaged to appear with the Musical Club in concert on February 23 at the Woman's Club. Miss Miller's charming voice and attractive personality made a most favorable impression on the attendants at the festival, and her return will be welcomed by her many admirers. K. W. D.

Mary Cracroft Averts a Panic.

At her recital on February 7, given in the large concert hall of the Windsor Hotel, Montreal, Mary Cracroft met with an unusual experience. After she had played some fifty measures of the Chopin B flat sonata, suddenly all the lights went out. Not knowing what else to do, Miss Cracroft continued playing, thinking that the darkness would soon be dispelled, but after she had played several minutes longer and it was still pitch dark, she stopped at a convenient cadence. The audience was very much pleased and applauded. Some candles were then brought in, and Miss Cracroft played the funeral march and finale by candle light. After the recital the player was congratulated upon her splendid work as well as upon her calmness, and was credited with having averted a panic, for had the 1,000 persons in the hall attempted to make an exit in the dark only trouble and possibly danger could have resulted.

The press commented as follows:

Miss Cracroft's interpretation of an eclectic program was excellent, the audience again and again applauding her efforts. A contretemps occurred during her playing of Chopin's "Funeral March," which resulted in imparting an effective though unrehearsed setting. The electric light gave out suddenly, but Miss Cracroft continued playing until Manager Ruben appeared with candles, the faint light from which emphasized rather than relieved a gloom that seemed an appropriate accompaniment to Chopin's dirge.—Montreal Gazette, February 8, 1912.

Miss Cracroft, an English pianist, who has gained considerable reputation, not only as a performer but as a pioneer, showed herself the possessor of a really exquisite touch. She played a group of solos, most of which were quite new to the concert platform in this country, with wonderful power and ease. Not the least remarkable part of her performance was her admirable presence of mind. During the Chopin sonata the lights suddenly went out. This would have been disconcerting to most performers, but Miss Cracroft was nothing daunted and finished the movement. The addition of candles surrounded the "Funeral March" with singularly appropriate and mournful gloom.—Montreal Star, February 8, 1912.

A Haydn festival is planned by the city of Detmold (Germany) for May 30 and 31.

SECOND RUBINSTEIN CLUB CONCERT.

The second private concert of the twenty-fifth season of the Rubinstein Club was given in the grand ballroom of the Waldorf-Astoria, New York, on the evening of Tuesday, February 13. So famous have these concerts become that the invitations are eagerly sought and never wasted. Consequently, there was present an audience numbering some 2,000, which was more than sufficient to fill the room comfortably. Indeed, many were compelled to stand, and there was more or less confusion and noise. The Rubinstein Club is noted for its sociability, but that is no excuse for abusing the privilege. There were many at this concert who evidently thought it a reception with musical accompaniment, and their incessant chatter was not only indecorous, but distracting to the artists. It is not strange therefore, that they were unable to overcome the handicap and give themselves up wholly to their work. As a result the strain and annoyance was apparent in their playing. Those who do not like music or cannot appreciate it, should at least adhere to the recognized laws of politeness attendant upon musical functions.

William Rogers Chapman has over a quarter of a century's experience as a choral conductor behind him. He understands the art thoroughly, and manages to impart, convincingly and artistically, his ideas to the bodies he directs. He handles large choruses with astonishing ease, and it is evident, from the manner in which the results are forthcoming, that the singers catch the spirit of the music as interpreted by him. The Rubinstein Club has made its record. It points to that record with just pride. But the club does not stand upon past achievements alone. Its watchword has been and always will be, Forward! Although the personnel must necessarily undergo some changes, nevertheless the same consistent and painstaking endeavor is ever observable. The lover of choral singing attends the concerts of the Rubinstein Club with the foreknowledge that he will be pleased and edified.

On this occasion the program opened with a sprightly piece, "Life's Journey" (Wagner), delightfully sung and nicely shaded. "Night Song" (William C. Heilman) and "The Dance" (Moszkowski) followed, the latter encored. The principal work of the evening, Bemberg's "The Death of Joan of Arc," an historic scene, closed the first part of the program. In the rendition of this very pretentious number the club was assisted by Elena Kirmes, who sang the incidental soprano solos. The instrumental accompaniment was supplied by piano and organ. Mr. Chapman had trained his singers with care and diligence, for their work was of a most excellent character and proved that they are able to handle an intricate choral piece as easily as a ditty. The second part opened with the sanctus from Gounod's "St. Cecilia" mass, with solo by Florence Anderson Otis. Then came Schumann's ever delicious "Nut Tree," exquisitely rendered, Mr. Spalding's violin obligato adding much to its charm. Of course its repetition was demanded. "Romance" (F. Corder) brought the concert to a close.

Namara Toye, soprano; Albert Spalding, violinist, and Arthur Friedheim, pianist, were the soloists. The abilities of these artists are so well known that to comment upon their artistic merits at length were to reiterate what has been said many times. They were, as said, handicapped by the continuous babble of voices, and the strain was noticeable in their playing, which, however, pleased greatly and each was encored repeatedly. Miss Toye sang the aria "Casta Diva" from "Norma," "Voi che sapete" from "Marriage of Figaro," "I Know a Lovely Garden" (d'Hardelot) and the gavotte from "Manon" (Massenet). Mr. Spalding's contributions consisted of Berceuse (Faure), "Introduction and Rondo Capriccioso" (Saint-Saëns), "Serenade Melancolique" (Tchaikowsky), mazurka (Benoist) and polonaise (Wieniawski). Mr. Friedheim played etude in A flat, prelude in G, etude in F minor, polonaise in A (Chopin), and "Elfenjag," Paganini caprice and "La Campanella" (Liszt).

Great Crowd Hears Sirota.

Good singing is ever welcome. But it was not due so much to the fact that there was to be good singing at Carnegie Hall that there was attracted thither last Wednesday evening an audience that was too large for accommodation, but because of the curiosity to hear a Hebrew cantor from the chief synagogue of Warsaw and to give him welcome. That Sirota proved to be a good singer added to the enjoyment of the multitude, but doubtless there would have been just as hearty a demonstration had he been less splendidly endowed. It was a concert singularly different from those with which New Yorkers are familiar. It was of unusual character. There was a mixture of sacred and secular music. The audience was composed of Jews and Gentiles, musicians and religionists. The stage also presented some novel features. Cantor Sirota and Director Loew wore the conventional silk hat during the rendition of the selections employed in the Hebrew religious ritual. The choir was vested in black robes and caps.

The famous Polish tenor disclosed a voice of great

beauty, which he used with much skill, although he was evidently awed by the warmth of his reception and by facing so enthusiastic an audience. His voice is robust and powerful. It has a baritone quality in the low tones, while the high tones are mellow and rich. He sings with emotion, dramatic force and lyric charm. He is a singer who will find favor in America because he knows how to use a naturally beautiful voice in an artistic manner.

He sang in Hebrew selections from recognized composers and arrangers of Jewish music. His first number was "Tow l'Hodos" (Ninety-second Psalm), assisted by the choir, with Clarence Eddy at the organ. Then followed "Rachmono d'one" and "Celesta Aida." In the second half of the program he was heard in four numbers, including the "Beresh Haschonoh" of Sulzer. The singer's work demonstrated that had he chosen the opera as a vehicle for the display of his talents he would have been an addition to it.

Clarence Eddy's organ contributions were well played, and the celebrated organist received his share of the applause.

His accompaniments were models of elegance, which cannot be said of those furnished by Mr. Podesti. In contrast to the tenor's rather commonplace stage appearance, Mr. Eddy's cultured and dignified manner made a strong impression upon the large assemblage.

Madame Lasalle-Rabinoff was heard to advantage in "Caro Nome," from "Rigoletto," and the "Mad Scene" from "Lucia." She has a beautiful voice of considerable range, which she uses artistically, and besides this she possesses charm of manner and personal dignity.

BISPHAM IN KENTUCKY.

DANVILLE, Ky., February 13, 1912.

David Bispham achieved one of his customary triumphs here last night, when he appeared in recital at Caldwell College before an audience composed of pupils of the school and patrons from Danville and several adjacent towns. Mr. Bispham was in superb form and from the moment he stepped upon the stage he held his hearers enthralled by the power of his genius. His program embraced a group of classics by Handel, Purcell, and Secchi; selections from the works of Mendelssohn, Cornelius, Verdi, and Schumann, the latter being represented by "The Two Grenadiers," which was substituted for Strauss' "Caecilie." Recent compositions by American writers, consisting of songs by Sidney Homer, Harriet Ware, Lou's Elbel, and Henry F. Gilbert, completed the lyric portion of the program. Mr. Bispham has never sung to a more appreciative audience, and was most generous with encores. His work seems to ripen and develop with the passing years, and even those familiar with his ability are being constantly surprised by the varying phases of his art. His program concluded with "Robert of Sicily," recited to Rosseter Cole's musical setting, and he has never more potently swayed his hearers than on this occasion. No one on the concert platform holds an audience so completely by his power of projecting a mental vision, and the enraptured silence following his last utterance was the highest tribute possible to offer his perfect rendition.

As usual, Harry M. Gilbert afforded admirable support with his accompaniments, and his two piano solos, the Chopin D flat nocturne and a rhapsodie by Von Dohnanyi, contributed greatly to the pleasure of the large assembly.

Mr. Bispham and Mr. Gilbert were entertained by Mr. Acheson, president of Caldwell College, and Mrs. Acheson, after the concert. This recital was the third in the artist's series at Caldwell this season, and not only have the pupils greatly benefitted but the community owes Mr. Acheson and Martin Reed a vote of thanks for providing a course of admirable concerts.

The Flonzaley Quartet comes on March 11. K. W. D.

Cara Crendelli Meets with Success.

One of New York's contraltos, Cara Crendelli, who is preparing for a grand opera career, stopped her studies for a period of forty weeks when the contralto role in "Naughty Marietta" was offered to her, so as to gain additional stage experience.

A recent criticism of Miss Crendelli in the New Orleans Times-Democrat said:

A peculiarly beautiful song is "Neath the Southern Moon," a contralto solo that will stand well alone in any concert program. The natural merit of this composition is enhanced in its rendition by Cara Crendelli, a rich mellow contralto, whose name is so extensive as to give her almost mezzo-soprano qualities. She is another Tessie Bartlett Davis in the richness of her tone coloring and the dramatic power that goes with it.

Miss Crendelli is a pupil of the well known New York vocal instructor and coach, Baernstein-Regneas, with whom she will continue her work on grand opera repertory at the expiration of her present contract.

Hausegger will lead Berlioz's "Symphonie Fantastique" at the tenth Hamburg Philharmonic concert, March 1.



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Monday Evening, April 8

| | |
|--------------------------------------|-------------|
| Overture—"Leonore No 3" | Beethoven |
| Symphony in C Minor, No. 1 | Brahms |
| Symphonic Poem—"Francesca da Rimini" | Tchaikowsky |
| Overture—"Tannhauser" | Wagner |

Wednesday Evening, April 10

| | |
|---|-------------|
| Overture "Egmont" | Beethoven |
| Symphony No. 6—"The Pathétique" | Tchaikowsky |
| Vorspiel und Liebestod "Tristan and Isolde" | Wagner |
| Waldweben—"Siegfried" | Wagner |
| Overture—"Meistersinger" | Wagner |

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Metropolitan Opera House, Philadelphia,
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Publications and Reviews.

NOTICE TO PUBLISHERS.

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Particular attention given to works of American composers and their products.

The Boston Music Company, Boston.

A TREATISE ON HARMONY BY J. HUMFREY ANGER.

The directors of the Boston Music Company must have confidence in the merits of this exhaustive work in three volumes to undertake the publication of so elaborate a treatise for so limited a public. Of course, the number of persons who study harmony is great. But there is already a number of more or less excellent harmony books on the market. Will this work of J. Humfrey Anger be able to make a place for itself which will repay the publishers? What are the merits of this work? In the first place, the author tells us he "has endeavored in his treatment of the subject to be as simple, as concise, and, at the same time, as thorough as possible." We have examined his work

on all these points and have found it to be simple, concise, and thorough, as the author intended it to be. He begins with the study of music, not acoustics. So many theorists fill up their harmony books with irrelevant padding concerning the fundamental tone of a pipe or string and the harmonics, or overtones, that sound along with fundamental tone, and also go on to explain resultant tones, both differential and summational. Having filled a chapter with a kindergarten physical basis of music they proceed to show that the scale we use is not altogether like the scale formed by the natural harmonics. This knowledge is, of course, all very well in its proper place. But it is as unnecessary to the student of harmony as botany is to the young doctor and the manufacturing of steel instruments is to the young surgeon. J. Humfrey Anger begins with the tempered scale as we have it today, which is the basis of all the music we pay any attention to, and in simple language explains the simple intervals and common chords to the student. He tells us he has intentionally avoided striving after new and original effects at first. Originality is entirely out of place in teaching the alphabet, whether of language or of music. We are glad the author has rejected that highly confusing and unnecessary, not to say absurd, theory of Day's. There never was any sense in such classifications of chords of the eleventh and of the thirteenth, even when music was far less complex, harmonically, than it is today. And in the ultra modern works the whole system fails lamentably. May this work of J. Humfrey Anger send Day's theory into eternal night! The author of the present treatise, being an Englishman, probably looks on the importance of Day with English eyes. We think we are right in saying that Day exerts no influence whatsoever in America. We shall, therefore, let the matter drop.

In the introduction the author says: "The theory of music, it may here be said, comprises the following sub-

jects: the rudiments of music, harmony in all its branches, form in composition, counterpoint, simple and double, canon, fugue, orchestration, acoustics as applied to music, a critical knowledge of the greatest musical works, and the general history of the art of music. This course of study will occupy the attention of the average student for a period of at least three years, after which he will begin to learn how little he really knows; for having climbed to the summit of one hill, he will find, rising in all directions, higher and higher still, the summits of other hills—summits which were hidden from view when he was in the vale below. Thus it was with Beethoven, who at the zenith of his career exclaimed, "I have not studied enough." When the first chapter begins, on page 6 of the first volume, the author drops even the sentiment of his mildly moral introduction, and talks in the plainest manner possible to the young student, who finds the simplest technical language unintelligible at times without the distraction of sentiment, humor, or rhetorical flights.

The study of harmony, to which this work is devoted, is divided into the following branches.

I. Introductory: The major and minor diatonic scales and intervals.

II. The Common Chord. Harmonic progressions, cadences, and sequences.

III. Fundamental Discords: The dominant seventh, modulation, secondary sevenths, major and minor ninths and their derivatives.

IV. Suspensions: Single, double and triple, both rising and falling.

V. Auxiliary Notes: Modified chords, pedals and arpeggios.

VI. Chromatic Chords: Triads, primary sevenths and ninths, and chromatically changed notes.

In addition to the above, wherein the subject is usually treated from the four part vocal standpoint, the following features, also, are considered in the present work:

Harmony for more or less than four voices; harmony in its relation to counterpoint; harmony for instruments, especially the string quartet. We are glad to note that the alto and tenor C clefs are insisted on. The neglect of these important clefs is a serious omission that many theorists are guilty of. The student who is ignorant of these clefs is handicapped throughout his musical life. To him the scores of the great masters are unreadable.

In the first two volumes of this work by J. Humfrey Anger we find the author's greatest merit to lie in the simple, concise, and thorough manner in which he has explained the generally accepted principles of harmony. In Volume III, however, he has taken a few steps in advance and propounded some theories of his own. Coming, as they do, from a man who has gained his experience and strengthened his knowledge by many years of teaching the conventional theory of music, these new theories are worthy of serious attention and respect. In the preface to the third volume the author says:

"The theory of the chromatic element in music, as enunciated in the present volume, is a departure from that which usually obtains in textbooks. It has been in constant use, however, since the commencement of the twentieth century, and is, therefore, offered to the world of music only after due deliberation. This, the Enharmonic Theory, as it is called, is intermediate between that which restricts chord construction to the limits of an octave and that which extends fundamental discords to the eleventh and thirteenth. . . . The enharmonic theory, with its extended series of diminished tetrads, at least enables the theorist to give a logical explanation of every chord employed in the works of the acknowledged masters of classical music, with the notation adopted by the composer himself. . . . It is not only exasperating, but it also savors of egotism, to be constantly under the necessity of telling students that such and such a chord can be explained only by the excuse of false notation, that is to say, the chord is incorrectly written, and, that is to say, the composer is incorrect, for, of course, the teacher could not be incorrect!"

Schwerin will have a festival of French music October 11, 12, 13 and 14.

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BROOKLYN

BROOKLYN, February 13, 1912.

Every number played by Kubelik at his second Brooklyn concert, Friday evening of last week, was familiar to the violin fraternity and for that reason, all the more enjoyed. There have been altogether too many novelties this season, most of them of no value, and of little interest to the musical public that supports concerts. Kubelik was himself at this concert, and his entrancing tone and almost superhuman skill, once again aroused the large house assembled to hear him to shower its approval upon him. The program for the night was as follows:

Concerto, D major, allegro moderato.....Tchaikowsky
Air.....Bach
Gavotte.....Bach
Havanais.....Saint-Saëns
Scene de la Caida.....Hubay
Souvenir de Moscow.....Wieniawski
Humoresque.....Dvorak
Campanella.....Paganini

Ludwig Schwab was at the piano.

At his recital tonight (Wednesday) at the Brooklyn Academy of Music, Bonci will repeat the program which he sang at his New York recital some weeks ago. There will be airs by Pergolesi, Joseph Haydn, Gluck, Carrissini, Cimarosa, modern songs by French and American composers; arias from "The Girl of the Golden West," "Giacinta" and "Manon Lescaut." Robert Francini will assist the great tenor at the piano.

Friday evening, February 23, the Boston Symphony Orchestra, with Bessie Bell Collier, violinist, will give the appended program at the Academy of Music:

Overture to A Midsummer Night's Dream.....Mendelssohn
Symphony in D minor.....Franck
Concerto for violin and orchestra in B minor, No. 3, op. 61, Saint-Saëns
Overture, 1812.....Tchaikowsky

Gertrude Rennyson, dramatic soprano, and the New York Symphony Orchestra, will unite in the following program at the Academy of Music, Sunday afternoon, February 25:

Symphony No. 4.....Beethoven
Air, Ah Perfido.....Beethoven
Miss Rennyson.

Siegfried's Rhine Journey.....Wagner
Träume (study for violin from Tristan and Isolde).....Wagner
Alexander Saslavsky.
Prelude and finale from Tristan and Isolde (Isolde's Liebestod).....Wagner

Miss Rennyson.

Josef Lhevinne plays the following program at his Brooklyn recital, Thursday evening, February 29:

Sonata in C major.....Mozart
Sonata, op. 81.....Beethoven
Auf Flügeln des Gesanges.....Mendelssohn-Liszt
Il Contrabbandista.....Schumann-Tausig
Fantasie.....Chopin
Impromptu, F sharp major.....Chopin
Impromptu, G flat major.....Chopin
Valse, op. 42.....Chopin
Scherzo, C sharp minor.....Chopin

Whitehill with Toronto Mendelssohn Choir.

Clarence Whitehill, the baritone, distinguished himself in the performance of "La Vita Nuova" by Wolf-Ferrari and the Verdi "Requiem" with the Mendelssohn Choir of Toronto, in Toronto, February 6 and 7.

The Mail and Empire, speaking of the concert of February 6, said that Mr. Whitehill, who had the part last night, "has a smooth, rich voice. He was magnificent in the final solo, with its expression of intense sorrow and the resolve of a martyr." According to E. R. Parkhurst in the Toronto Globe, Mr. Whitehill was a genuine surprise to the audience. With most difficult music allotted to his share, in which he had no chance to make ad captandum effects, he won a triumph by sheer merit of fine voice and finished interpretation that had all the expression that was prompted by the words and justified by the music. The reviewer in another Toronto paper was impressed with the manner in which Mr. Whitehill expressed his wondering love and devotion, for it was with a masculine sonority and nobly expressive phrasing which was as sensuous as it was artistic. And throughout, in every solo, Mr. Whitehill was more than a vocalist, being always a true artist.

Mr. Whitehill will remain in America after the close of the Philadelphia-Chicago opera season to fulfill a number

of engagements, which include the Cincinnati May Festival.

Continued Activity of Johnston's Stars.

From R. E. Johnston's musical bureau it is reported that Mary Garden sang for the Progress Club, Sunday evening, February 18, her numbers being an aria from "Herodiade" and the Bach-Gounod "Ave Maria," with Albert Spalding playing the violin obligato. Rosa Olitzka, contralto, and Herbert Sachs-Hirsch, pianist, were other artists which Mr. Johnston presented on this occasion.

According to an announcement from the Johnston bureau, Mr. Spalding will make the following tour, beginning next week:

February 29—Webster City, Ia.
March 1—Des Moines, Ia.
March 3—St. Paul, Minn.
March 4—Lincoln, Neb.
March 5—Lawrence, Kan.
March 8—Lexington, Ky.
March 10—Birmingham, Ala.
March 12—Knoxville, Tenn.
March 15—Minneapolis, Minn.
March 17—New York Hippodrome.

Arthur Friedheim fills the following dates next month:

March 4—Williamsport, Pa.
March 5—Washington, Pa.
March 7—New York.
March 12—Norfolk, Va.

Oscar Seagle, the baritone under R. E. Johnston's management, sang in Chattanooga, February 20, and February 22 and 23 he is to sing in Atlanta, Ga. The remaining dates for this month and a part of next month are:

February 27—Fort Worth, Tex.
February 29—Dallas, Tex.
March 4—Sherman, Tex.
March 8—San Antonio, Tex.
March 12—Cleburne, Tex.
March 17—New York Hippodrome.
March 27—Cincinnati, Ohio.

The Columbus (O.) Enterpean Women's Chorus members were the guests of honor at the last Women's Music Club matinee, Mary E. Castle, director. The chorus sang a number of good songs delightfully. The accompanist was Anna Klages. The members who appeared on the program were Mrs. Joseph Drake Potter, soprano; Mrs. William King Rogers, soprano; Margaret Welsh, contralto; Anna De Milita, harp; Catherine Gleason, organist; Emma Ebeling, Hazel Swann, Ethel Harness and Clara Michel, pianists; Mrs. Reginald G. Hidden and Mabel Dunn, violinists.

R. E. JOHNSTON ANNOUNCES FOR SEASON 1911-1912

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EUROPE.

The expansion of The Musical Courier in Europe has attained to such proportions that a special correspondent has been created for Paris in the person of Frank Patterson, who will devote his time and attention to such matters as bear upon American musicians and their relations to France and to such foreign musicians as are about to visit America and who are at times in the French capital. Mr. Patterson can be reached by addressing him at his office, No. 1 Square de la Tour Maubourg.

A Milan office has also been arranged at the bureau of the world famous agency, Giuseppe Lusardi, whose name and house are known throughout the musical world. Attention is called to the announcements as they will appear in following issues of this paper.

The work The Musical Courier has been and is doing in Europe for the advancement of our American musical people and music is bearing the expected fruit, for it is based upon the theory, practically experienced, that there is no prejudice in the European countries against us as a musical nation, and that any American who is prepared to offer to Europe his talents, his accomplishments, as an artist will find a ready response provided that merit is at the basis of his or her claims. Hundreds of American musicians are prepared to attest to facts that make these statements conclusive.

For years past The Musical Courier has been the guide that has shown to our musicians the path to pursue in Europe; that path is constantly widening and much of that work has been done by "The Musical Courier," which can be found all over Europe distributed in extraordinary quantities.

WASHINGTON's Birthday makes press agents feel almost ashamed of themselves.

ADMISSION to the symphony concerts in Kiew, Russia, is seven cents. Up with the prices!

ACCORDING to present prices, butter, eggs and grand opera seats continue to be the chief luxuries in the United States.

W. S. GORSKY, the son of Madame Paderewski, has reached Morges, on a visit to his mother, and will soon return to his home in Wisconsin.

OUR music students are told by Charles Henry Meltzer, in the New York American, "to pause and think" before going abroad. If they did that, they probably would not be music students.

NEW YORK's recent "carnival of stealing," as one of the dailies calls it, has put our local police force on its mettle, and every purloiner captured will be subjected to unusually harsh treatment. Some of our comic opera composers are getting nervous over the announcement.

FROM the New York Morning Telegraph one learns that "Tristan and Isolde" always attracts an unusually large number of ministers to the Metropolitan Opera House. Of course, the gentlemen of the cloth attend only for the purpose of hearing King Mark's sermon to Tristan.

THERE were rumors here on last Friday and Saturday about Xaver Scharwenka, the eminent pianist, composer and teacher, of Berlin—rumors that related to his life by calling attention to his death, and we cabled to our office in Berlin and received a return cable on Monday to this effect: "Scharwenka living and well," which probably means that he is not only living, but living well. As Xaver Scharwenka always lived well and is con-

tinuing to live well, not leaving well enough alone, but enjoying it, there is every reason to believe that he will be well when he gets here next season; at least everybody hopes so.

A SLIP inserted in the current program books of the Theodore Thomas Orchestra in Chicago announces that on March 24, at Orchestra Hall, Chicago, there will be "one concert by America's oldest orchestra, the New York Philharmonic Society, and Jan Kubelik, celebrated Bohemian violinist."

THE appointment of Emil Paur, formerly of the Boston Symphony, the New York Philharmonic and the Pittsburgh Orchestras, as one of the conductors of the Royal Berlin Opera, succeeding Dr. Muck, is a gratifying endorsement of the claim that was constantly made in these columns regarding his efficiency as a conductor and his remarkable attainments as a musician. Emil Paur, although best known as a symphony leader, has had wide experience in opera at Vienna, Cassel, Königsberg, Mannheim and Leipsic, and in 1900 directed the German performances at the Metropolitan Opera House.

A CABLE from Paris to the New York Herald states that Gabriel Astruc, of Paris, has been condemned by the court to pay 100,000 francs to a Count Baracchini, and it is curious to note in the cablegram that Mr. Astruc is not to pay him this money in return for a loan; not because he received any money from the Count to advance his musical future, but because he made a contract to advance money to him to insure his musical future. That is turning the tables. Usually it is the artist who sues the manager for money which he had given the manager; this time it is the artist who sues the manager because the manager has not given him his (the manager's) money. No doubt Mr. Astruc will appeal this case, if he has not done so already, and then we will hear what finally has become of it.

BERLIOZ "Corsair" overture was played at the Philharmonic Society concerts last week. The program annotator of the organization, although he mentions the first performance of the work in 1855, carelessly enough forgets to add that the "Corsair" overture first came into real fame when it was re-composed by some mysterious person about six years ago and sent to the Paderewski Prize Fund Committee as an original work. The annotator accused one John Berlioz Hector Rice of being the perpetrator, and threatened him with hanging, quartering, hamstringing, electrocution, slung shooting, and also with the dire vengeance of the United States Post Office. The said J. B. H. Rice, nothing daunted, ignored the request of the annotator to appear before him for examination, and, at last accounts, was enjoying exceedingly good health and unusual tranquillity of mind.

FRANK VAN DER STUCKEN, of Cincinnati, refuses to give the hall in which the chorus of the May Festival is rehearsing to the Nikisch-London Philharmonic concert, which is to take place some time next April in that city. The result will be that the majority of the chorus will prefer to pay a fine to hear the Nikisch concert, which will be given in another hall. We may be wrong about this. Mr. Van der Stucken may be compelled to hold that night for the chorus rehearsal, but if he is not compelled to do so, what reason can there be to withhold from the chorus the advantages of hearing a Nikisch concert, which takes place about once in a century as far as Cincinnati is concerned? Is it not really essential for the chorus to hear that concert? Could not the rehearsing be put off for another hour or another day, or another hall, or some other place in the neighborhood—just that one rehearsal?



BY THE EDITOR.

PARIS, February 7, 1912.

ON a page following these "Reflections" we reprint from a number of London papers some clippings that remind us of the former days of the Manhattan Opera House and its cheerful impresario. Mr. Hammerstein, it seems, insists that he is in opera for the sake of art and not for money; that he is in England to bring to its people what they have, apparently, never cared for, for opera has never been supported there, either as an art or as a pecuniary speculation. Mr. Beecham's father has lost about \$500,000 on the Beecham opera enterprises, and as he is a very wealthy citizen, with a business that is probably netting him annually a half million dollars, he has not been seriously interfered with in the accumulation of earthly goods by paying out this, relatively, small sum for his son's amusement. Besides this, it gave the English musical world an opportunity to test Delius, and England rejected its Bradford composer. In addition, Sir Joseph Beecham—for he has just been knighted, which also comes from the opera investment—has enabled his son Thomas to illustrate the native capacity of the English musical conductor and has proved that talent in that direction is not limited to Continental baton artists. But the work of Sir Joseph and his son Thomas actually fell on deaf ears; the people of London, the English people, did not give support to Beecham's opera enterprise and thereupon it ceased; and thereupon Mr. Hammerstein opened up.

Hammerstein deserves universal support. First because Hammerstein is Hammerstein and not Beecham. Second because he has pluck and takes chances without having a father with or without wealth, but particularly because he has no wealthy father. The late Baron Rothschild of Vienna, the one who died last year leaving a personal estate of £32,000,000 outside of his interests in the house of Rothschild, was in the habit of visiting a well known Vienna restaurant and giving the waiter a krone as a tip. One day the waiter, an old employe of the restaurant, who had been attending to the old baron for years, ventured to ask: "Pardon, baron, but I would like to ask you a question, if you will permit?" "Certainly." "Well, baron, why is it that when you dine here you always give me one krone and when your son is waited upon he always gives me ten kronen?" "Ah," said the baron, "my son can afford it; he has a rich father."

Hammerstein has no rich father; no rich father-in-law; no rich friends except maybe Mr. Joel, the great South African mine owner, or a lord or two. But they are friends merely and merely take a friendly interest; they are not fathers in such a capacity as Thomas Beecham's father is to him; nor would they spend £100,000 to prove Mr. Hammerstein's love of art. He must do it all himself, and everybody, therefore, wishes him success. Now that he has instituted popular prices he will prove that he is working for art, for it will be impossible for him to make money even if the house is filled every night. But as Mr. Hammerstein states that he is out for art, the success without money will be what he desires. Opera is not a money making business. On the Continent the people who never hear opera are taxed to sustain it, and the various budgets call for a certain annual tribute to be paid for the maintenance of the opera. As long as the taxed people submit to this, they also prove that they are willing, with real unselfish design, to pay for art. If Mr. Hammerstein proposes to live his life as a devotee of operatic art, he should receive, not only British support, but American support, and as from May 1 to October 1 about ten thousand

Americans are, each week, in London, filling the hotels, bars, stores, streets and restaurants, most of them should go to the Hammerstein Opera instead of the music halls, where much time is consumed in presenting awful music and awful voices. If our American travelers make a call, one each, once a week at Hammerstein's—ten thousand a week for seventeen or eighteen weeks, Hammerstein's devotion to art will be completely gratified, and opera, at the same time, will be permanently advanced. The London Opera House should become thoroughly Americanized, and there is no reason why it should be left to the tender or hard mercies of a London audience, particularly when there is no such thing—for opera.

Léon Rains.

One of those Americans who has made a general and wide reputation for himself as a singer is Léon Rains, of the Royal Opera at Dresden, and the act of the King of Saxony in bestowing recently upon Rains the title of "Professor" has been received with approval by every one who has had the pleasure of hearing that artist. In Germany such a title is an honorary one, is a recognition of unusual merit and gives to the accredited artist a standing of rank equal to those who have attained distinction in the career, whichever it may have been. Mr. Rains, passing through periods of severe and serious study, has made for himself a distinguished position in the European vocal field, and his countrymen will be pleased to know that the new "Professor" will prove the value of the title by maintaining its integrity through the continuation of his zeal and endeavor in the interest of song, as he has already done through his past work:

Popular Music on Records.

The following appeared in the London Telegraph:

The Court of Appeal, consisting of the Master of the Rolls, Lord Justice Fletcher Moulton, and Lord Justice Buckley, decided yesterday that a musical composer having published music has no common law right in it so as to prevent any one from singing it. The question arose on the appeal of Lionel Monckton from an order of Justice Joyce in his action against the Gramophone Company (Limited).

Mr. Shearman, K. C., and Mr. Iselin (instructed by H. Percy Becher) appeared for the appellant, and Mr. Danckwerts, K. C., and Mr. Macgillivray (instructed by Broad & Co.) represented the respondents.

Mr. Shearman said that Lionel Monckton, the musical composer, appealed from an order of Justice Joyce, which was given as far back as December 6, 1910, when his lordship dismissed the plaintiff's action against the defendant company. Mr. Monckton sought to restrain the Gramophone Company from publishing and selling without his consent his composition, called "Moonstruck," which was part of the musical comedy, "Our Miss Gibbs." The song in question was published on February 10, 1909. In the evidence in the court below it was stated that the song was an original composition of Mr. Monckton, who had given no permission for its reproduction, and what the defendants had done was to get a well known lady to sing the song for them, the record of which they sold. Mr. Boosey, the well known publisher, said counsel, stated in his evidence that the reproduction of a song by the Gramophone Company largely affected the author's rights and profits.

Lord Justice Moulton.—Are you proceeding under any statute?

Counsel said that he was not, but based his rights on

restrain the defendants under common law. The case was of enormous importance.

Lord Justice Moulton.—Do you mean to say that if a man extemporises an air and I repeat it, I am infringing a copyright?

Counsel.—That is exactly what I say.

Lord Justice Buckley.—If some man makes an after dinner speech, and next night another repeats it, would that be an infringement?

Counsel.—No, because it would not do him any harm or me any good (laughter). A speech is a different thing.

Lord Justice Moulton.—Do you say you can sue an echo? (laughter).

Counsel.—I do not think I could reasonably hope to argue that with any success (laughter). I should submit that you could sue anybody if you could catch him within the jurisdiction, but you cannot catch an echo. I could not answer such a question as that.

Lord Justice Buckley.—Your proposition is that there is a right of property in a sequence of sounds?

Counsel.—I say that there is a common law right to prevent a man from producing for profit an author's sequence of sounds.

Mr. Danckwerts said that his learned friend might just as well claim a copyright in the winds that blow (laughter).

Without calling upon counsel for the respondents the court dismissed the appeal.

There is as much difference between an extemporized air of music and a musical composition as there is between the air we breathe and the compressed air that runs a fifty horse power motor. We control the one, and the other is free to any



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one. The question is entirely apart from improvisation; improvisation is something that is lost forever after it has once been performed; otherwise it would not be improvisation. If it could possibly be produced twice it would not be improvisation. Improvisation signifies no possible repetition. It is difficult for lay minds to appreciate this; even judges do not seem to judge this delicate nuance of life.

Printed music; songs; anything printed and shipped out to the world may be copyrighted. When that has been done its ownership and the rights in it depend upon the *copyright law* under which the copyright is granted. If that is not so, I would like to know what copyright is and what the difference is between a copyrighted piece and a noncopyrighted piece. Of course no improvisation can ever be printed. If it is printed, it would first have to be written. If it is written, it is not improvised—except that the composer improvised the writing and that means composing, not improvising.

"Style in Musical Art."

That is the title of Sir C. Hubert H. Parry's latest work, a work of real value, full of the sane and healthy thought of a cultivated intellect. Among other discussions in it is the always interesting question of Beethoven's direction, and whether the claim of Romanticism or that of Classicism should or can prevail. Dr. Parry says, regarding this: "The meaning of his work was so little understood that both parties claimed him as their exemplar. Those who wanted music to express something to them rightly pointed to the romantic traits in his work; those whose imaginative

qualities were limited to music itself pointed to the astonishing perfection of form, which was in this case expanded to such a wealth of variety."

The italic in the above is mine and for this reason. I believe that the imaginative qualities are equally developed in both instances, in the instance of one who seeks in music an expression of something within himself, or one who finds the food for his imaginative desires in the music itself. It is, after all, a question of the imaginative qualities without any limitation, because we are not capable of discovering the secret boundaries of that limit in any case. No person can qualify as a judge of another's aesthetic enjoyment; no person can apply criticism to the degrees of imaginative perspective. It is therefore idiotic for any one to attempt to advise another how to listen to music, and the great probability is that he who does this, he who advises others how to listen to music, has never heard music; if he ever heard music he could never explain it to others; not to himself. And, after all, is it not possible, nay probable, that Beethoven compels the double test of applying to his work both claims, sometimes simultaneously? At certain times the romantic trait is compelling, and the next time the perfection of form allied to the dramatic power of expression, in its very boundaries, exacts the utmost amazement and bewilderment. Why should not Beethoven then be the representative compromise? And this brings one to another new book.

Dr. G. T. Wrench.

There are many reasons why "The Mastery of Life," published by Stephen Swift & Co., Ltd., Adelphi, London, should be read. The author, Dr. G. T. Wrench, of London, the late Joseph Pulitzer's traveling companion, strikes many original chords, makes many fresh combinations of harmony and has many effective rhythmic passages, although his book, consisting of 518 pages, octavo, devotes but one and one-fourth page to music, and that page tells us that music is not necessary to "The Mastery of Life," although it does not say so in so many words. I quote here the whole passage so as to avoid the usual charges against reviewers who are accused of mutilating the meaning of authors by not showing the context. With the exception of this quoted example from Dr. Wrench's 518 pages, there is hardly another reference to music, and as this is actually refreshing, as it is a novelty to find music ignored, and a still greater novelty to find the reasons given for ignoring music in a work that purports to advise and suggest to us how to master the mystery of living on this globular uncertainty, the quotation should not only be given in full, but the advice should be offered that our readers should do justice to the doctor by reading what he is saying, more than once:

I wish to dispose of, once and for all, the senseless sliding of modern critics into comparing beautiful pictures and architecture and sculpture to music. Maclair, for instance, says that Corot "touches the soul by means analogous to those of music." Pater goes as far in absurdity as any one can go in this respect, and says in italics, as if propounding a great doctrine, that "all art constantly aspires to the condition of music." This is making the greater arts aspire to the lesser, which is absurd. Architecture and sculpture are the greatest of the arts. They express a definite shape or form with permanency and immobility. Painting has permanence, but lacking the third dimension can only give an illusion of form, and should always be subservient to architecture or sculpture. It cannot stand alone, showing its power and beauty to all who would see. But with sculpture and architecture painting shares permanence and immobility. One can sit quietly and gaze long at the loved picture, assured of time and shielded against disturbance. Time is abolished and conquered. Thus painting can, though not with the completeness of sculpture or architecture, render that sense of eternity, that conquest of the transitory and the temporal, that permanency of perfection, that forgetfulness of self in the eternal verities, which are the qualities of the highest beauty. None of this can be said to be the prop-

erty of a transitory art like music. Even more than poetry, it is the art of passing emotions, of emotions which constantly vary. The emotion and thought of poetry can be repeated owing to the similar content of the words. That of music tends to vary and must essentially be transitory. To a democratic people, living, as ordinary people do, in the incident of the moment, and incapable of enjoying anything more sustained than that of momentary stimuli and excitements, naturally, music is exalted to the favorite of the arts. With poetry, music can be taken passage by passage, separately, particularly. A beautiful line, a few beautiful notes satisfy the democratic mind, which is wholly and utterly incapable of comprehending the expression of a full and complete organization such as the simple shape and grandeur of the pyramid offers, and, consequently, a democratic critic like Pater wins applause by stating as an axiom that all the arts strive to the condition of music. I vastly prefer to hear Benvenuto Cellini speak of "that damnable music" and "accursed art," which seemed to him far below the goldsmith's craft, to this liquefactive form of criticism.

Why does Dr. Wrench not quote all of the remarks made by Benvenuto Cellini on music; why only this unfavorable one? "Everyman's Library," edited by Ernest Rhys, "The Memoirs of Benvenuto Cellini," translated into English by Anne Macdonell—see the first eighty-one pages, about one dozen references to music, some very favorable and sympathetic. See page 317, describing an incident of Cellini's mature age, during an interview with Francis I, when Cellini was explaining a model for a fountain at Fontainebleau; he says: "The one in the right hand is Science. As you will see, op-



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posite it is Philosophy, with all that pertains to it. This other represents the complete art of design—that is, Sculpture, Painting and Architecture. The next is Music, fitting companion for *all* the rest." (Italic mine.) Dr. Wrench should not have quoted young Cellini.

Dr. Wrench establishes his formula by an effort to prove that Aryanism is a failure and that the Orient, or all that is left of the older civilization, is far preferable to our present mode of living in these Occidental lands and governments. The chief offender is the Saxon, and very truly does Dr. Wrench show how the particularism of the English has influenced the nation against art. Next to the art of the ancient Egyptians, the remaining wonderful specimens, the three pyramids, and the Sphinx being overwhelming proofs of artistic superiority, the art of the Greeks, the Romans, then Gothic, are interestingly treated from the author's point of view, which rests on his conclusion that the patriarchal system, the reverence of the ancestor and the parents and the family is the true source of art, and that Saxon particularism and isolation cannot advance art, cannot even conceive of it. But, as we read above, the doctor banishes music from the whole field absolutely, and it is never considered by him in his axiom. Music has had no effect and can have no effect on the problem, the association of art with living properly and acquiring the mastery of life.

Suppose I apply the very method of argument, the anti-democratic, which he uses, to the doctor's treatment of music. Dr. Wrench is such an excellent judge of the Saxon modern English life that I may safely conclude that he must be an Englishman himself to know its artistic shortcomings so

well and so intimately. England has produced no great musician, no great or first rank artist, but it seems to me also that this is not necessary, because England has produced the greatest of all minds—Shakespeare. Nothing more should be expected after that; not even Shaw.

Dr. Wrench, being an Englishman, according to his own diagnosis of the democratic Saxon method, cannot be expected to conceive what music is. He does not see that music has permanence without having the three dimensions; they are not included in the art of music. There is no permanence in any object having dimensions, for architecture, sculpture and painting are all destroyed by Time. Music, not being controlled by time, but enslaving time to its own purposes, is eternal; the other arts are all finite arts. They lack the very things he claims for them and are merely temporal and transitory.

And now I will try to show why this is as I say. All the arts work in the concrete; music is the only abstract art, for, as I said, it has not the three dimensions of architecture and sculpture nor the two

of painting, because it requires no dimensions, not being concrete. The material of these three arts is within our grasp and is limited; the material of music is unlimited and actually, in experience, inconceivable. These are no figures of speech, no rhetorical embellishments of enthusiasm; these are facts in what we call music.

Music should not be called an art in its juxtaposition to the other arts, for it is diametrically inartistic, not comprising the elements that are at the foundation of art, even, if in subordinate phases it is an art. Music should be called music, for it was music long before art became a phase of human life. Ages upon ages have tempered it into such a fine point that it has reached the innermost functions of our being, our truthful life, our self-conscious, intimate existence. As soon as man emerged from the savage life into the life of co-ordination he found music, music in the song of the bird, in the reply to the caress of his child, in the woods, on the surf and in the hurricane. It was not art, it was music, and it preceded for ages the ability of man to draw a straight line, the very line on

which Dr. Wrench's favorite pyramids were built. The Neanderthal man had music.

Why should music be made an art? Because it has form, since the monk began to use the staff? The staff and the notation did not create music and are not music now. To accept the rules or laws of musical composition as music would make music concrete, which it is not and which it cannot be made, and all the failures in music arise from that very misconception. The Stanza of Raphael cannot become part of yourself; Michael's "David" cannot become part of yourself; the Sphinx or the Pyramids cannot become part of yourself, for they are concrete, objective works of art. But a song of Schubert or of Brahms, a Beethoven symphony can become a synthetic part of yourself; it is abstract, unconditioned and you can therefore absorb it in your imagination without restriction, assimilating it into your own being as part of yourself, your psychic self. I have waited many years to put these views over my signature and I thank Dr. Wrench for affording me the opportunity.

BLUMENBERG.

SCHWAB'S PLAN.

The following article appeared in the Sunday Sun and may interest more people than the casual observer may observe:

SCHWAB PLANS BIG ORCHESTRA.

STEEL MAN WANTS LEHIGH VALLEY TO HAVE BEST IN AMERICA.

Allentown, Pa., February 17.—In connection with the series of concerts held this week in Allentown and Bethlehem by the Lehigh Valley Symphony Orchestra, Charles M. Schwab revealed consideration of plans for the establishment in the Lehigh Valley of an orchestral organization which shall rival, if not surpass, any in America.

It was through his connection with the Symphony Orchestra, an amateur organization composed of the best players in the Lehigh Valley, that Mr. Schwab demonstrated his love for music. Since then he established the Bethlehem Steel Company Band and latterly has become a patron to revive the famous Bach Choir.

Mr. Schwab, as far as he has spoken, desires an organization equal to Damrosch's New York orchestra, Theodore Thomas' Chicago orchestra, Pohl's Philadelphia orchestra, the Boston Symphony and the Pittsburgh Orchestra. The leader probably would be secured from abroad, and both America and Europe would be drawn upon for the players. He thinks the cost would range from \$85,000 to \$100,000 a year, and that by touring the country the income would be at least \$25,000. He is willing to back the proposed orchestra to the extent of \$50,000 annually.

He has invited musical and business friends to confer with him about the matter next week.

The few errors in this article are not of any consequence and do not affect it to any extent; such, for instance, as the mention of the Pittsburgh Orchestra, which does not exist at the present time. Charles M. Schwab is a man who has been a public benefactor in many directions, and if he now, as is disclosed in this, shows a still greater interest in music than he has in the past, his benefactions will reach an altitude far beyond that of the usual philanthropist. To work in the interest of classical music is an ethical process of which many of our wealthy men have no idea. It helps not only the children and the families, but also the community and the nation.

PUBLICATIONS AND REVIEWS.

The Sam Fox Publishing Company, of Cleveland, Ohio, has issued a book of "Autumnal Impressions" for the piano, called "Autumn Sketches," these being Wilson G. Smith's opus 103. They figure in contents as No. 1, "In Autumn"; No. 2, "The Chase"; No. 3, "Wayside Flowers"; No. 4, "Autumn Enchantment"; No. 5, "By the Mill Stream"; No. 6, "Autumn Memories," and they are dedicated to Mrs. Fannie Bloomfield Zeisler. The illustrations are very effective and come from the keen pen of R. W. Hirschert, fitting in with each number, and making it something more than mere black and white sheet music. The spirit of

"The Chase" is very effective, although the "Song without Words," the first number, "In Autumn," has a beautiful melody running through it. Mr. Smith is an experienced composer, who also has the rare thing called the gift of melody. He has studied melodic form and that is what composers neglect in their studies and, therefore, it cannot be found in their compositions. The "Autumn Memories," simple but very sympathetic, fit very well in the symbol of the poem.

CABLEGRAMS.

The New York Sun published from its Berlin office the following cablegrams on Sunday. They indicate that the Sun appreciates the interest the public here has in musical affairs in Europe:

Fannie Bloomfield Zeisler, the American pianist, has returned to Berlin after successes in Paris and London, where she received most flattering notices. It was otherwise in Berlin, and she attributes this to the fact that she is an American and plays an American piano.

Eleanor Painter, who was formerly first soloist in Dr. Parkhurst's church in New York City, has made a success in opera at Essen, where she has been singing in "Madama Butterfly." She has been engaged by the newly opened Charlottenburg Opera House in Berlin.

Louis Persinger, the violinist, is another American who has achieved a success here. A leading critic calls him a newborn Ysaye. He will play before the Saxon Court at Dresden on March 16, prior to an eight months' tour of the United States under the Hansen management.

THE remnants of the recent French Opera Company, which ended so disastrously under a local San Francisco manager in that city and which gave some performances in Los Angeles, is heading east via Salt Lake City, and will give one night performances of "Lakme," "Faust," "Lucia," etc., in order to reach New York in time to sail for home April 1. The leading singers of the troupe refused to leave Los Angeles and are endeavoring to retrieve their case by organizing a concert company, comprising M. Affre and wife, Madame Chambellan, M. Demagane, Mlle. Tarny, Madame Richardson, and others.

IN all probability some recent events in the operatic life of New York City will put an end to the many rumors regarding the approaching wedding of a well known baritone and a well known soprano. Indications now point to a final disintegration of this rumor.

ANDREAS DIPPEL and W. H. Leahy, manager of Tetrassini, have arranged to take the Chicago-Philadelphia Opera Company to San Francisco, to open there at the new Tivoli Opera House, March 11, 1913. Tetrassini is to appear at special performances.

MOZART SINGING.

As in all arts, so in music there are specialties, and these specialties are restricted to those styles that have stood the test of time and that have entered into the musical being and that have established a character that is impressed, as it appears now to be, upon music forever. Mozart, for instance, has become a specialty because of its difficulties which flow from the general difficulty that all simple music retains, its very simplicity making its difficulty through the lack of material. This is paradoxical, but the musician can feel it and understand it and appreciate that the very simplicity of the form and of the material makes it difficult to give the intensity of the dramatic expression through the voice, particularly, and with Mozart exceptionally so.

The following is an article that agrees with this view, which was published in the Boston Transcript of February 10, written by its well known critic, Mr. Parker, and we give it this space because it covers, outside of the individual referred to, a principle expressed so well and so clearly that it cannot be ignored. At this time, when so many musical tests are being made, these tests as to the quality or the permanency of musical composition, it always makes all of us who believe in the classical as the representative of the thorough, feel as if we are helping along in the good work by supporting it forcibly.

Probably it is this conscience that makes Alice Nielsen's singing of Mozart so thorough and so authoritative. No amount of original talent or artistic education could have done it alone. An aria like the "Voi, che sapete," from "Figaro," demands too much of everything a singer has, to be achieved by an esoteric or mystic quality. In the clear light of day, alike to the intellect and to the emotions, her singing stood the test. She had what every Mozart aria demands: first of all, pure voice; not so much "natural" voice or vocal bigness, but rather a high percentage of efficiency in the use of the voice one has. Then there was a clear realization of form, of mere decorative beauty. Next a conception of this form as organic, with each part down to the smallest grace note, necessary and individual. Along with this an instinctive feeling for the drama and emotion of it. And, finally, after and not before these other qualities, all that makes any one of Mozart's arias distinct from every other one, and all the subtlety and finesse and personal charm which a singer can give to them—if she is rich enough. Perhaps it is the recognition of all these things that makes up the necessary conscience (which etymologically means merely "complete knowing"). Miss Nielsen certainly has all of them. She can make each aria Mozartian, individual, and finally her own personal property. She has the disciplined taste that can retard a phrase just enough to emphasize it, but not so much as to disturb its organic relation. She has the fine sense that can prepare an ending so as to make the closing cadence enchanting in its sweetness and finality. The vocal Mozart is not often heard "in these parts," but if he ever takes hold it will mean trouble, or more probably sincere joy, for the opera house.

HAMMERSTEIN AROUSES THE LONDON PRESS

BATTLE OF THE OPERA

GREAT REDUCTION IN PRICE

MR. HAMMERSTEIN'S DECISION

(The Standard.)

What may be called the battle of the opera houses is becoming lively and acute in London. One of the latest results is a decision to reduce the prices at the London Opera House, roughly speaking, by one-half.

Mr. Hammerstein is pushing forward his enterprise with a bulldog pertinacity which is usually claimed to be characteristically British, but must in his case be accepted as typically American. On the other hand, Mr. Neil Forsyth shows a dignified determination to defend the claims of the Royal Covent Garden Opera House to pre-eminence as the home of operatic art in London. Letters which have been written by the two gentlemen just named are dealt with below. One of the operas in respect to which Covent Garden claims exclusive rights is Charpentier's "Louise." As these rights are expressly stated to be operative between April 1 next and the end of July (and for a longer period in some instances), the citation of the fact that Mr. Hammerstein has produced "Louise" already, and will produce it tonight and perhaps a few times before April 1, is not strictly relevant as evidence against the Covent Garden claims.

It is quite possible that the general public, so long as it is well catered for, will not become greatly excited over some of the questions of exclusive rights to which the chief combatants devote their attention. What well-wishers of good, wholesome amusement in London may most desire is that both houses should flourish. And it may be that they will do this best in the long run by each having a distinctive line of its own. In this respect special interest attaches to the announcement by Mr. Hammerstein that on Tuesday next he will institute what are popularly called theatre prices at his Opera House. Seen by a representative last night, Mr. Hammerstein on this point said:

"I am going to give grand opera—the best and the fullest repertoire—for the rest of this season at popular prices. My stalls will be reduced to half a guinea, and my gallery to a shilling. This change comes into force next Tuesday. Here is my menu: 500 seats at 1s., 500 seats at 2s. 6d., 500 seats at 4s., 500 seats at 6s., and the back rows of the stalls 7s. 6d.; boxes, two, three, and five guineas. I am establishing local booking offices in the suburbs. Under my revised scheme of prices there will be no reduction of my company of artists or of my orchestra."

A CHARACTERISTIC EPISTLE.

As regards the correspondence above referred to, Mr. Oscar Hammerstein has made prompt reply to Mr. Neil Forsyth's letter, published in the Standard yesterday, in regard to the operas which the Covent Garden Opera Syndicate claim the sole right of producing. Mr. Hammerstein's letter is addressed personally to Mr. Forsyth, as manager of the Royal Opera House, and is as follows:

"Dear Sir—You enumerate a number of operas which you claim the Covent Garden Opera Syndicate to possess the sole producing rights, and say that you will, in case of non-compliance with your edict, teach me 'to become familiar with the process of law known as an injunction.'"

"Thank you! I will at once place one of the operas you claim to own exclusively on my repertoire, advertise the production, and await the process of law you desire me to become familiar with."

"Now, my most esteemed Sir, allow me to make you familiar not with a process of law, but one of etiquette and high mind. If I occupied your place—the representative of Covent Garden—a world-famed institution, upheld by the nobility of your land—I would, in a case like this, hold out my hand to a newcomer in the field of grand opera, who devoted himself disinterestedly to the sublime purposes of the profession, and offer him all and every courtesy at my command. The conduct of grand opera is not a shopkeeper's occupation, jealous of competition."

"And, then, the principal effort of a director of grand opera is not the production of certain operas that he owns exclusively, but how to present them exclusively better than his competitor. Do you fear that I may be able to present them better than you?"

"My bow."

(Signed) "OSCAR HAMMERSTEIN."

Mr. Neil Forsyth, on his part, has no intention of being drawn into any personal controversy concerning the rights of production of any list of operas at Covent Garden. "I stated the case quite clearly and without any unnecessary elaboration in my letter to the press," he said yesterday to our representative; "it is not possible to do more than make a definite statement, and this I have done."

INTERESTED BUT NOT ANXIOUS.

Mr. Forsyth, in fact, declines to enter controversially into any argument with the proprietor of the New London Opera House. He regards Mr. Hammerstein's position with interest but no anxiety. In Mr. Forsyth's opinion Mr. Hammerstein or any other operatic impresario may produce with impunity "Louise" or "Carmen," "Manon Lescaut" or "Otello," any time in the year except between the dates commencing April 1 and concluding in

July next. "It can make no difference to Covent Garden," he added, and he pointed out that the Covent Garden Opera Syndicate had done all in their power to assist Mr. Beecham in his efforts to produce grand opera in England, and they certainly had no desire to turn Mr. Hammerstein aside from his efforts at the New London Opera House.

It is understood, however, that this lenient attitude will not be preserved during the "season," when the Royal Opera House, Covent Garden, becomes a centre of attraction to fashionable London. During the four months when the opera season runs at Covent Garden, the matter of "rights" will be most actively guarded. Seen last night in the stall foyer of the London Opera House, Mr. Hammerstein said: "I have not yet decided upon a summer season, so I cannot talk much about what I shall do after April 1. I did not come here to fight or to revolutionize anything; I came simply to do all I could to give the London public the best possible grand opera. I have expressed my sentiments in my letter to Mr. Forsyth. Perhaps he may find himself mistaken in regard to 'La Bohème,' 'Cavalleria Rusticana,' and one or two other operas, though I will allow that he can enforce rights to the Puccini operas."

As stated already, Mr. Hammerstein will give "Louise" at the New Opera House this evening. On Friday next he will give "Faust," with Miss Felice Lyne as Marguerite.

CHEAPER GRAND OPERA

(London News.)

The London Evening News, which urged in a leading article on Thursday that grand opera at popular prices would probably prove successful, announced yesterday that Mr. Hammerstein has decided to make the experiment at the London Opera House.

On and after Tuesday next the seats will be priced as follows:

| | |
|--------------------------|------------------------|
| 500 seats at 1s. | 500 seats at 4s. |
| 500 seats at 2s. 6d. | 500 seats at 6s. |
| Stalls, 7s. 6d. and 10s. | Boxes, 2 to 5 guineas. |

All these seats, except those in the shilling gallery, will be reserved. By the reduction of price Mr. Hammerstein appeals to the great musical public of London which has hitherto refused to pay the high prices usually charged for grand opera. Mr. Hammerstein now hopes to obtain the packed houses which alone will make such a venture pay.

The "Barber of Seville" (Rossini) will be produced next Friday, with Miss Felice Lyne as Rosina, her first appearance in the part.

OPERA HOUSE RIVALRY

MR. HAMMERSTEIN ON HIS FUTURE WORK

(London Standard.)

Mr. Hammerstein is sustaining the high character of his enterprise at the London Opera House. On Friday, February 9, "The Barber of Seville" will be revived. The cast will include Miss Felice Lyne, M. Regis, M. Figarella, and Signor Enzo Bozzano.

Statements having been made that a number of operas which are favorites with the public can be produced by the Covent Garden Syndicate exclusively, Mr. Hammerstein writes to challenge their general accuracy. He says that it is true, as stated by the publishers of the Puccini operas, that the Covent Garden Syndicate have the control of the same for another year. But he does not know of a single opera in the Italian or German repertoire, "protected by copyright or otherwise," to which the Covent Garden Syndicate can lay even a problematic claim for exclusive protection, other than "I Pagliacci" and "Cavalleria Rusticana," "Königskinder," and two of Wolf-Ferrari's works. He goes on to say: "Their claim to 'Carmen' I contest. Of the French repertoire, but two operas can be produced by them exclusively for a few weeks only next season; otherwise, every opera by French composers is at my command. And I have a letter before me by the representative of the author and composer of 'Samson et Dalila' offering me the opera for production."

"My possible continuance in the operatic field in this country," he adds, "is not depending upon 'production rights' of anybody. Over and above my actual sole possession of ten operas never produced here, and the holding of an option on many others, with the exception of the few operas quoted above the production rights of any opera of every school and any nationality is at my command. The continuation of my labors in the operatic field in this country depends upon the result of the action of the now-forming committee of noblemen and gentlemen most prominent in this community, whose sole desire is to ensure the permanency of the London Opera House as a home for grand opera."

MR. HAMMERSTEIN'S SCHEME

GRAND OPERA AT THEATRE PRICES

(London News.)

Mr. Oscar Hammerstein has decided to charge theatre prices for seats at the London Opera House for the remainder of his winter season, so that the prices will now range from 10s. 6d. for stalls to 1s. for the gallery. The

innovation, which comes into force next Tuesday, has been decided on in deference to the opinion so frequently expressed that London is now ripe for grand opera at this scale of prices. This will be London's first opportunity of witnessing grand opera at the figures which obtain in the principal London theatres, and a democratic note is certainly struck when grand opera is brought within the reach of a shilling gallery.

Naturally Mr. Hammerstein is watching his latest experiment with some degree of curiosity as to whether opera-lovers will take advantage of the opportunity offered them. Under the new scheme London Opera House prices will now be as follows:

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|---|
| 500 seats at 1s. |
| 500 seats at 2s. 6d. |
| 500 seats at 4s. |
| 500 seats at 6s. |
| Stalls reduced 7s. 6d. and half a guinea. |
| Boxes, two, three, and five guineas. |

All the seats in the house, with the exception of the gallery, will be reserved, and can be booked in advance. To meet the convenience of those living at some distance from the centre of London, Mr. Hammerstein has established local booking offices in the best districts in Greater London. Lastly, emphasis is laid on the fact that under this revised scheme of prices there will be no reduction in the company of artists or in the orchestra, nor will the future productions be on a less lavish scale than heretofore.

GRAND OPERA RIGHTS

To the Editor of "The Daily Mail":

SIR—I have read various criticisms on my statement as to the exclusive operatic rights possessed by the Grand Opera Syndicate, Covent Garden, casting doubt on the accuracy of the statement communicated recently to the press on this subject.

I can only say that if any other management attempts to produce any of the following operas in London between April 1 and the end of July next (or for a longer period in some instances) they will then learn that there is such a thing as the proprietorship of the performing rights in operas, and also become familiar with the process of the law known as an injunction.

The operas referred to are as follows:

| | |
|---|-----------------------------------|
| Aida, Verdi. | Manon, Massenet. |
| Bohème, Puccini. | Meistofele, Boito. |
| Carmen, Bizet. | Otello, Verdi. |
| Cavalleria Rusticana, Mascagni. | Pagliacci, Leoncavallo. |
| Falstaff, Verdi. | Pelléas et Mélisande, Debussy. |
| Gioielli della Madonna (Jewels of the Madonna), Wolf-Ferrari. | Samson et Dalila, Saint-Saëns. |
| Fanciulla del West (Girl of the Golden West), Puccini. | Segreto di Susanna, Wolf-Ferrari. |
| Königskinder, Humperdinck. | Tess, D'Erlanger. |
| Louise, Charpentier. | Thais, Massenet. |
| Madama Butterfly, Puccini. | Tosca, Puccini. |
| Manon Lescaut, Puccini. | Walküre, Wagner. |
| | Siegfried, Wagner. |
| | Götterdämmerung, Wagner. |

NEIL FORSYTH.

Royal Opera, Covent Garden, Feb. 1.

LANCELOT'S TRIBUTE

This week promises to be one of supreme importance to Mr. Hammerstein's scheme and to Londoners, for theatre prices will be charged, and unless the attendances are more than doubled serious consequences are inevitable. As at present arranged, there are four sets of five hundred seats at the respective prices of 1s., 2s. 6d., 4s., and 6s. The stalls will be 7s. 6d. and 10s. 6d., private boxes two, three, and five guineas; and seats can be booked for every part of the house with the exception of the gallery. No difference will be made in the productions of the operas, and Londoners therefore have now the opportunity of showing whether they enjoy grand opera as much as the drama, or at least are willing to give the former an equal share of their patronage. Should this reduction in prices fail to attract sufficient numbers to keep the house open, there obviously is only one thing more to be done, and that is to sing the works in English. This would be the real test whether grand opera appeals to English people, and it seems to me that it would be well worth while for Mr. Hammerstein to try the experiment of one English night a week. Were this done I believe a key to the problem would be found.

The musical world has been enlivened of late by the correspondence between Mr. Neil Forsyth, the manager of the Royal Opera Syndicate, and Mr. Hammerstein concerning the performing rights of certain popular operas. The latest position is Mr. Hammerstein's defiance of legal injunction. All this is an excellent advertisement for opera, but if it be continued much longer the great B. P. will say, "A plague on both your houses!"

The concert this evening is devoted to excerpts from Wagner's music-dramas. Details will be found on the back page.

LANCELOT.

"DE GUSTIBUS NON—."

Exercised over a criticism published in THE MUSICAL COURIER after her recent reappearance as Orfeo in Gluck's opera of that name, Louise Homer took the pains to publish our notice on a whole page of another musical paper, and to parallel it with favorable remarks culled from the daily journals regarding the same performance.

Madame Homer was hasty in her action, for THE MUSICAL COURIER would have been glad to print the parallel for her in these columns, free of charge. Paralleling musical criticisms is a diversion we started and made popular, and we have not yet quite lost our taste for the practice.

As far as we are able to judge, Madame Homer's purpose in putting us on one side of a page and juxtaposing the daily paper criticisms on the other, is to show the readers of the paper she chose, that while we did not like her singing and acting of Orfeo, other critics did, and that therefore we are wrong and they are right.

Madame Homer's manner of trying to prove her point is naïve and has no foundation in logic. She could not change our critical opinion of her by bringing forward a thousand or several thousand articles of praise. She could not change it by argument. She could not change it by persuasion. She could not change it by coercion. The only way she could change it would be by becoming a better artist.

We do not resent the fact that the rest of the New York papers failed to agree with our verdict on Madame Homer, nor do we grieve over the circumstance. They are entitled to their opinion as we are to ours, and we shall continue to express it so long as the Orfeo interpreter falls below the standard we have in mind as the ideal one.

For instance, we regard Madame Matzenauer as the best Orfeo we know, and she expresses fully the classic grandeur of the role, understands the Greek traditions in action and strophic delivery, possesses the necessary scholarship, emotional vocal tints, stylistic nobility, and is fervent, touching, free, unforced, and thoroughly sympathetic in voice. All the lofty spirit and dignity of Gluck's music are retained in the Matzenauer rendering.

The foregoing catalogue of singing and histrionic virtues we missed in the Orfeo of Madame Homer, and we said so in print, evidently arousing that lady's desire to change our mind through the "deadly parallel" style of publicity.

There is only one correct way to sing Orfeo, a role fixed by tradition in almost every note and gesture. Madame Matzenauer and Madame Homer do diametrically different versions of Orfeo. We consider Madame Matzenauer's the right interpretation; ergo, Madame Homer's is not, according to our notion.

Seven cities fought for the honor of being known as the birthplace of the great Homer. If seven thousand other cities declared it as their opinion that Louise Homer is perfect, we would merely be strengthened in our own belief that she is not, for we consider Madame Matzenauer to be her superior in every branch of operatic art covering the range of contralto roles.

AMERICA is not the only place where orchestras have to struggle for a living. The benefactress of the Munich Konzertverein Orchestra, a Frau Braun, who supported that orchestra as Mr. Higginson does the Boston Symphony, died last year and left the organization 250,000 marks, but, of course, the interest from the sum is not enough to support a large orchestra. Every concert of the Konzertverein Orchestra is practically full, but at the low prices charged (fifty pfennigs, for instance, for their splendid Popular Symphony Concerts, with excellent soloists), there is not profit enough to bring out the necessary sum. Appeals to rich men in Munich have failed, just as in America, and

now they have to turn to the city fathers for support if they are going to live. It is to be hoped that the help will be extended, but it is to be feared that the gentlemen will say: "If we're going to give money for an orchestra, we'll have our own Stadt-orchester," and immediately begin to pull wires to get their favorites jobs in it. Grafting is by no means an exclusive American institution.

OPERA EVERYWHERE.

Oscar Hammerstein has succeeded in securing the support of some of the most important persons in London, as will appear in our coming letter from London, the details of which will be published later. He will now be able to give opera as he wishes, and there will be no reason whatever to believe for one moment that we will not have some specimens of what the English can do in the way of opera composing.

From Boston we learn that opera is to be a prominent institution in that city also, and that through Eben Jordan and Henry Russell the people have at last been awakened to the necessity of giving their strenuous and hearty support to the enterprise which has done so much for Boston already.

Andreas Dippel has also secured the backing for a longer period of the Chicago and Philadelphia Opera patrons, and the opera company identified with those two cities will also continue for next season under the stimulus of a splendid prospect, and thus we will have opera in these cities and in New York and in other cities, and gradually everywhere, and also American opera, or grand opera by an American or Americans. If we were conducting a religious paper, we should say "Let the good work go on." As we are conducting a musical paper, we must say "Let the good works go on."

THE tenor, Smirnoff, the Russian, returned to Europe recently, but before he left he declared in a long interview in one of the papers here that the Italians were conducting the Metropolitan Opera House. Well, when the Italians are not charged with it the Germans are charged with it, and in Hammerstein's days the French were charged with it in his case. It seems to us that the opera house here is conducted by Americans with American money, and that if anybody else attempted to run the opera house here there would be considerable difficulty encountered, because we cannot see how these foreign singers, chorus singers and others, managers, etc., can contend successfully against American multi-millionaires. Whatever is taking place in the opera house is taking place with the consent and approval and advice of the owners of the opera company, and they are not Italians. There must have been some other reason why Mr. Smirnoff left, and it might be conclusive evidence of intelligence if he would kindly cease airing his personal grievances because he happens not to be a part of the opera company at present.

THE management of the Imperial Opera, Vienna, has engaged Signor Guarnieri (formerly of the San Carlo, Naples and the Fenice, Venice, and other Italian opera houses), beginning August, 1912, to conduct Italian opera seasons which are to be established as a permanent function of the Vienna Imperial Opera. Guarnieri is one of the eminent virtuoso opera conductors, a young man who conducts entirely from memory.

"Ninety-nine per cent. of the music teachers in the United States are totally incompetent to teach music."—Statement of Doctor of Music Frank Damrosch in the New York Times of September 3, 1911.

"What instrument does Doctor of Music Frank Damrosch teach—or does he teach singing—and where are his pupils?"—Question propounded by The Musical Courier, September 13, 1911.

NOTICE.

The advance notice of the following information was published in THE MUSICAL COURIER in October, 1911, and is herewith officially announced for general information:

Owing to his numerous operations in England and Australia, Thomas Quinlan, on the first day of June, 1911, withdrew from the American business then conducted under the name of "Quinlan International Musical Agency," and sold all his interest in the American business to A. F. Adams, who has since then and now is the sole owner of such business.

Mr. Adams has, however, decided to resume the name of "Wolfsohn Musical Bureau," under which title the business was so honorably and successfully conducted for twenty-seven years by the late Henry Wolfsohn.

All American contracts now in force under the name of "Quinlan International Musical Agency" will be carried out, but all future contracts will be made and carried out under the name of "Wolfsohn Musical Bureau."

MINNEAPOLIS' Symphony Orchestra, of which Emil Oberhoffer is the conductor, will come to New York next month and give one concert at Carnegie Hall, Monday evening, March 18, under the auspices of the New York Philharmonic Society. This is the first orchestra from the Northwest to visit New York. The program issued for the concert includes: Beethoven's "Leonora" overture No. 3; Brahms' first symphony; a serenade for strings, "Eine Kleine Nachtmusik," by Mozart; "Tod und Verklärung," by Richard Strauss, and the "Ave Maria" from Max Bruch's "Cross of Fire," the solo to be sung by Lucille Stevenson, soprano.

THE Evening World says that Colonel Roosevelt and Mrs. Roosevelt were among the audience in the ballroom of the Hotel Astor at the fourth concert of Kneisel's Quartet. Well, what of it? Suppose Colonel Roosevelt was not a quasi-candidate for the Presidential nomination, would that affect the situation as far as his appreciation of classical music is concerned? If these things were not published in the daily papers, what would they publish?

BOSTON SYMPHONY PROGRAMS.

Geraldine Farrar is to be the soloist at the Boston Symphony concert in Carnegie Hall, New York, Thursday evening, February 22, and Alwin Schroeder, first cellist of the orchestra, appears as solo artist at the Saturday matinee in the same hall. The programs follow:

THURSDAY EVENING.

Overture, The Marriage of Figaro.....Mozart
Symphony No. 4.....Beethoven
Elizabeth's Prayer from Tannhäuser.....Wagner
Tone poem, Death and Transfiguration.....Strauss
Songs with piano—
Intermezzo.....Schumann
Ihre Stimme.....Schumann
Sylville.....Sinding
Ein Traum.....Grieg
Roumanian rhapsody in A major.....Enesco

SATURDAY MATINEE.

Symphony in C major.....Schumann
Variations on a rococo theme, for orchestra and cello, Tchaikowsky
Till Eulenspiegel's Merry Pranks.....Strauss
Overture, The Flying Dutchman.....Wagner

Hess with Minneapolis Symphony,

Ludwig Hess has been touring the Middle West for the past fortnight. February 9 he was the soloist at the concert of the Minneapolis Symphony Orchestra, at the Minneapolis Auditorium.

The following notice in the Minneapolis Tribune, of February 10, was written by Dr. Caryl B. Storrs:

The soloist last evening was Ludwig Hess, a German tenor, heard for the first time in Minneapolis. Mr. Hess is an artist of unusual competence and his voice is that of a golden trumpet, especially in its upper register. Max's aria "Durch die Wälder" from Weber's "Der Freischütz" was very well sung, but in no way compared with the magnificent interpretation of Schubert's masterpiece of song, "Die Allmacht." His second number consisted of Hugo Wolf's wonderful comic song, "Der Rattenfänger," with its orchestral suggestion of squeaking piccolo and scurrying strings, and Liszt's drowsily beautiful love song, "O quand je dors." Mr. Hess had prepared no encores, but as the audience would not let him go without singing again, he repeated a portion of "Der Rattenfänger."

A rather brutal thing was said unawares at an evening party. Shortly after midnight a gentleman was pressed to sing. Very thoughtfully he put forth the excuse that at the late hour the next door neighbors might object. "Oh, never mind the neighbors," cried the young lady of the house. "They poisoned our dog last week."—Lippincott's.

GRAND OPERA IN NEW YORK

METROPOLITAN OPERA HOUSE.

"Carmen," February 13.

| | |
|--------------------------------|----------------------|
| Don Jose | Charles Dalmores |
| Escamillo | Maurice Renaud |
| Zuniga | Gustave Huberdeau |
| Lillas Pastia | Jean de Keyser |
| Morales | Desire Defrere |
| Carmen | Mary Garden |
| Micaela | Alice Zeppilli |
| Frasquita | Marie Cavan |
| Mercedes | Giuseppina Giacomini |
| El Dancaïro | Constantin Nicolay |
| El Remendado | Francesco Daddi |
| A Guide | Charles Meyer |
| Premiere Danseuse Etoile | Rosina Galli |
| | Cleofonte Campanini. |

Mary Garden's Carmen conception has broadened in many respects since it was first analyzed in THE MUSICAL COURIER on the occasion of that singer's debut in the role at Philadelphia last November. Nervousness marred Miss Garden's work on that occasion and hampered her from setting forth all the nuances which she had made her own in connection with the complex Carmen character. Later MUSICAL COURIER reports from Chicago testified to the fact that Miss Garden succeeded admirably during the past few months in putting her Carmen study before the public in all its power and fullness.

At the Metropolitan last week the audience was delighted to find all the loved traditions of the Carmen role preserved by Miss Garden, and yet supplemented with a large number of additional histrionic touches that made the presentation one of intense interest from start to finish. The shrewishness of Carmen, overlooked by many previous interpreters, stood out in bold relief, and also the fact was made patent that the coquettish cigarette girl did not fall in love, but never was out of love. All the allurements of attractive womanhood were in the Garden version of Carmen, and when it came time to reveal the tragic moments of the drama, the interpreter brought to bear all her acknowledged histrionic skill with convincing effect. The episode at the inn, in the smugglers' camp, and before the arena were a succession of striking and impressive pieces of acting.

Vocally, Miss Garden was at her best and invested the "Habenera," "Seguidilla," card aria, and other singing opportunities with plenitude of tone, graceful phrasing and finished diction.

Charles Dalmores' Don Jose, familiar in New York, had all its old time strength, virility and charm in the histrionic portrayal. The Dalmores voice was not at its best, owing to the singer's indisposition, but he displayed his customary taste and artistic circumspection.

Maurice Renaud, the Escamillo, put much spirit but very shaky voice into the "Toreador" song. Gustave Huberdeau sang brilliantly as Zuniga and made the character one of compelling interest.

Alice Zeppilli, a vision of loveliness as Micaela, came back to New York with voice vastly improved in range and quality appeal, and interpretation broadened to the point of fine art. She phrases exquisitely and sings her middle register with velvety timbre and her high tones with the ease and clarity of a bird. Marie Cavan made a pretty, vivacious, and musically effective Frasquita, whose vocal contributions, abbreviated as they were, gave great pleasure to connoisseurs.

Rosina Galli, the danseuse, charmed the audience with her grace and abandon du danse.

Cleofonte Campanini led admirably, with all the verve and musical insight always expected of him.

Andreas Dippel deserves praise for the lavish and tasteful scenic settings.

"Versiegelt," and "Pagliacci," February 14.

It cannot be said that New York opera goers are in any degree excited over Leo Blech's "Versiegelt," one of the novelties of this season at the Metropolitan Opera House. The little opera was repeated Wednesday night of last week with the original cast. Maybe this work (really an opera bouffe) was put on at the Metropolitan to enable the management to give more double bills. If that be the case, why not revive some short operas in the standard repertory? Gounod's "Philemon et Baucis," for instance, would go well as a foil to one of the warm blooded productions from Southern Italy. No one would ask for a stronger cast than that appearing in "Versiegelt," but nevertheless the majority of persons in the house seemed rather indifferent last week. The Metropolitan auditorium is too vast for works of this caliber. As it is, the only ones who seemed to enjoy the merriment caused by the young widow and what transpired at her house were those seated in the front rows in the parquet, dress circle, and the very few boxes occupied

when the opera was given. The box holders, most of them, at least, did not arrive in time to hear Blech's opera.

It is very creditable to Madame Galski, so long associated with the exacting Wagnerian roles, to undertake a part like Frau Gertrude. Bella Alten, as the frisky daughter of the Burgomaster; Otto Goritz as the Constable, and Marie Mattfeld as Frau Willmers are born comedians. In a smaller theater these artists would surely radiate joy to the utmost, but their combined efforts at the Metropolitan were often lost upon those in the remote sections of the house. Hermann Weil as the Burgomaster was excellent. Hermann Jadlowker as Bertel, the betrothed of Elsie, added the needed romantic touches, and the tenor sang beautifully. The duets went especially well and the comic situations caused by being "sealed up" in the wardrobe, to some extent aroused the audience out of its state of lethargy. The orchestra, under Alfred Hertz, dragged at times.

During the performance of "Versiegelt" the standees, impatient for Amato's "Prologue" and Caruso's "Ridi Pagliacci," were as restless as flies before an approaching storm. This was another thing that prevented those seated in the orchestra circle from hearing Blech's opera to good advantage.

Old friends were concerned in the performance of Leoncavallo's two act opera, which has had half a dozen presentations this winter. Sturani was the conductor; Caruso, the Canio; Amato, the Tonio; Emmy Destinn, the Nedda; Dinah Gilly, the Silvio, and Angelo Bada, the Peppe. Amato, in magnificent voice, stirred the house to frenzy with the "Prologue"; never did women with their gloved hands applaud more frantically. They brought the popular baritone out before the curtain several times after the "Prologue." The opera proceeded with the usual snap when sung at the Metropolitan.

"Königskinder," February 15 (Matinee).

A charity performance of Humperdinck's fairy opera (with the customary cast) was that of last Thursday afternoon, and critical comment was not invited by the management.

"Tristan and Isolde," February 15 (Evening).

The "Tristan und Isolde" performance, was more distinguished orchestrally than vocally. The precision of attack, shading, restraint, and occasional overwhelming climaxes showed that conductor Toscanini's reputation rests on a more sure foundation than his feats of memory, remarkable as they are.

This Wagnerian music drama, however, demands, primarily, a superb tenor and a distinguished soprano.

As these conditions were not fulfilled the excellent voice and acting of Herbert Witherspoon, as King Mark, the whole hearted and convincing work of Hermann Weil, as Kurwenal, the satisfactory rendering William Hinshaw gave to the comparatively small part of Melot, the vocal and dramatic merits of Louise Homer, as Brangaene, and the finished art of Albert Reiss in his delightfully artless portrayal of the Shepherd with the pastoral pipe, could not redeem the performance on the whole from mediocrity. Carl Burrian, as Tristan, left something to be desired. In certain parts of the opera where he could sing softly in the lower and medium registers, as, for instance, in the third act, and parts of the garden scene, he was altogether pleasing as a singer, but the heroic element could be added to the upper part of his voice with much profit.

Isolde paid little or no attention to the drama as such. In the first act, where Tristan offers her his sword that she may avenge herself on him, her response to Tristan's tragic proposal was as mild as if she had declined a cup of tea. And it passes comprehension how anyone who has even heard the music of this opera, not to speak of an actress vocalist who has had several rehearsals of the work, could fail to understand the cry of the woodwind in the orchestra in that scene where Isolde is directed to wave her scarf as a signal to Tristan. The scarf was fluttered musically in the orchestra, of course, but Isolde had not the sense of rhythm to wave her white signal in time with the orchestra or anywhere near it. Little trifles like these, so to speak, tell whole volumes about an actor's dramatic intelligence. And then, to hear the feeble, strained high C of this low voiced Isolde was to know that she was as unfitted for the music as for the acting of the part. Olive Fremstad was Isolde, Julius Bayer the helman, and Lambert Murphy the Seaman.

"La Gioconda," February 16.

That more composers do not go to Victor Hugo for operatic material is strange. His plays are well conceived, cleverly constructed, and the plots are genuine. There are dramatic situations and climaxes such as emanate only

from those who possess an innate grasp of conditions demanded by the drama. There is nothing weak in Hugo. The astonishing versatility of the man excites admiration. As novelist, poet and playwright he commands attention. Not to be acquainted with Hugo is to be deficient in literary culture. "Le Roi S'Amuse" appealed to Verdi; result, "Rigoletto." "Ruy Blas" commanded the attention of Massenet and Wallace; result, "Don César de Bazan" and "Maritana." Verdi modified "Hernani" into "Ernani." Donizetti found "Lucrezia Borgia" attractive, and A. Goring-Thomas made good use of "Esmeralda." "Angelo, Tyrant of Padua," inspired Ponchielli, who, with the collaboration of Boito, created therefrom "La Gioconda," which won immediate success when first produced in 1876, and has held the stage ever since. It is rather odd that impresarios seem constrained to fall back upon nineteenth century material in order to insure success. The deduction is that inspiration died with the birth of the twentieth century, for there has been nothing written of late that can keep pace with the operas of the past. This offers a pretty problem for psychologists, inasmuch as musical writers have been unable to solve it. There is more coherence, more melody, more beauty, more and larger ideas in one such opera as "La Gioconda" than in a dozen of modern products, like those of Puccini, which, being tried out and found wanting, in the long run, then are bound to find their way sooner or later to the musical morgue.

"La Gioconda" possesses elements that satisfy, and when given with a cast of such excellence as that of last Friday evening, with such picturesque splendor and under such eloquent guidance as that of Toscanini, there is little wanting and nothing to condemn. All the participants were familiar in their several parts with the exception of Margaret Matzenauer, who sang La Cieca for the first time, and lifted that character up to hitherto inaccessible heights. Her noble and sonorous voice pealed forth in majestic solemnity. The "Voce di Donna" was magnificently delivered and won for this artist deserved and liberal applause. She presented the part in its proper dimensions and disproved the tradition that it was of minor importance and therefore to be so treated. Her addition to the cast removed the one weak spot. The performance went down into history as one of the best ever given.

Caruso has not been in better voice this season. His tones were mellow and laden with a delicate softness that soothed the ear of the listener. The "Cielo e Mar" was invested with a lyric beauty that approached perfection, and it was with difficulty that Toscanini kept the orchestra going amid the tumult that broke forth at its conclusion. Amato's Barnaba was as ever a magnificent characterization. He appeared to be endeavoring to excel his past performances. His singing throughout was on an exalted plane. De Segura gave his usual well rounded portrayal of Alvisio Badoero. Florence Wickham sang the music allotted to Laura Adorno in excellent style and acted with sincerity and considerable forcefulness. Emmy Destinn gave a satisfactory performance as La Gioconda. She acted with intensity, and was especially fervent in the final scene. Her voice frequently partook of a disagreeable nasal quality and her high notes were not always clear or pleasant. But she sang with power and gave all she had. She is, therefore, to be commended for her artistic endeavor and the fine results achieved. The minor parts were in capable hands and the chorus distinguished itself in truly herculean fashion. The "Dance of the Hours" was bewitchingly entrancing and the scintillating music added to the beauty and charm of the scene. The corps de ballet earned laudation because of its skill in executing the many and intricate steps and poses.

"Tannhäuser," February 17 (Matinee).

For the first time this season, Wagner's Wartburg music drama was given at the Metropolitan, and although dyed in the wool Wagnerites are supposed to have outgrown "Tannhäuser" long ago, many of them were observed to be listening to the frankly melodious numbers and to the sonorous orchestration, with undisguised musical enjoyment. The "Pilgrims' Chorus," "Dich theure Halle," "Entrance of Guests," and "Song to the Evening Star," have become part of the accepted popular repertory and seem destined to last as long as opera endures. The word "seem" is used advisedly, for no one is able to prophesy infallibly in opera, and often the best known work of one generation is the most completely forgotten of thirty years later.

Last Saturday's "Tannhäuser" brought at least one pleasant surprise in the singing and acting of Leo Slezak, who, since his former appearance here in the role of the Wartburg hero, has refined his vocal presentation and broadened his histrionic conception of the role by giving it the semblance of masculine virility and dramatic power. Slezak appears to have taken to heart some of the well meant criticism extended by THE MUSICAL COURIER last season regarding the Bohemian tenor's shortcomings as Tannhäuser, for his present improvement is exactly along the lines pointed out to him in these columns. He now refrains from forcing his voice in its highest altitudes, no longer oversentimentalizes every measure of his part, puts

added care into his diction (which was execrable formerly) and in his acting is clearly more concerned with the stage significance of the doings allotted to him than with the display of his figure, his silk clothes, and his unusual size. Leo Slezak has arrived at the period of artistic discretion and promises to become a real asset in the tenor department of the Metropolitan.

Berta Morena repeated her thoroughly sympathetic Elizabeth, lovely to look upon, and mellifluous to listen to. She understood how to reveal the sweet womanhood of the role without robbing it of its aristocratic dignity, and accomplished those transitions of mood with all the naturalness and convincing sincerity of a finished actress and a fully equipped vocal artist. The Wagner singing style appeals to her in its modern interpretation, and while she misses nothing of the literary meaning of the text, she remembers always that it is wedded to music, and makes her delivery a song contribution rather than a piece of chanting or inflected declamation. The Elizabeth of Berta Morena ranks today as one of the finest Wagner renderings to be seen on any operatic stage.

Putnam Griswold, another master of song allied to action, did with the Landgrave what he accomplished with König Heinrich, in "Lohengrin," and made him a compelling, living figure who seemed a real part of the play development, and not merely a puppet included in the plan to furnish deep voiced quality for vocal balance. Griswold invested every phrase with musical meaning, and his German was articulated with perfect handling of the consonants, minus the gurglings and sputterings indulged in frequently by Teutons who endeavor to hide by frenzied text enunciation the deficiencies in the purely vocal part of their performance.

Madame Fremstad did her familiar Venus. Lenora Sparkes sang with delightful phrasing and smooth tone production the small but important part of the Shepherd. Hermann Weil was a Wolfman who seemed short-breathed, possessed of hard and inflexible vocal apparatus, and imbued with earnestness so grim that his acting lent the friend of Tannhäuser a priggishness and aloofness which Wagner certainly did not write into the role.

The chorus sang with more strength than discretion at times, and Alfred Hertz conducted strongly at all times.

"Tosca," February 17 (Evening).

On Saturday evening a "Tosca" performance (not part of the regular subscription series) was given for the benefit of the French Hospital, and therefore it does not come within the pale of critical review. The assisting artists were Ricardo Martin, Geraldine Farrar, Antonio Scotti, etc.

"Boheme," February 19.

Again a so-called all star cast with Caruso, long absent from the role of the poet lover, once more the Rodolfo, Farrar as Mimi, Alten as Musetta, Amato as Marcello, and the other members of the quartet including Didur as Schaunard and De Segurola as Colline, while the inimitable Pini-Carsi served as Benoit and Audisio and Reschiglian as Pargnol and Sergente respectively. The query has often been propounded regarding the certain specific something which differentiates Caruso's voice from other famous tenor voices, aside from the inherent loveliness of its quality. The simple answer is, that its cadences encompass the cry of all humanity in every phase. Irrespective then of whether Caruso crying out for "Mimi, Mimi," at the close, like a heart-broken boy, or bidding the same little Mimi a pathetic farewell in the duet of the third act, or doing the hundred and one other things that he is called upon to do, during the course of the sordid little story of the Bohemians, the same heart cry rings throughout all, making the laughter and tears that are sometimes so closely akin come at will from his responsive hearers. That recalls were his in plenty it is quite needless to repeat, since the crowd which filled all available space came primarily at the behest of his name.

Miss Farrar gave a wholly charming and moving impersonation of the gentle little grisette, and one which Miss Alten aided by her conception of Musetta, which served as a delightfully hoydenish foil to the quieter simplicity of the other. Amato was a truly amorous and long suffering lover and sang in his own masterly manner. The farewell to his coat gave De Segurola an opportunity to be heard, thus serving the artistic purpose of which its original inception failed. Sturani conducted.

The Zoellner Quartet in America.

The Zoellner Quartet arrived in America on the steamer Lapland. The artists immediately started South, where they are booked for engagements at Wilmington, N. C.; Greensboro, N. C.; Hagerstown, Md.; Baltimore, Md., etc.

The first New York appearance of the quartet will be Wednesday evening, March 6, when it will be assisted by Marion May, the New York contralto. The concert is to take place in Carnegie Lyceum.

Tinel's "Frannskus" was given at Hamburg recently.

MARIO SAMMARCO'S GREAT POPULARITY.

Mario Sammarco, the baritone, now with the Philadelphia-Chicago Grand Opera Company, was one of the artists whom Oscar Hammerstein introduced to New Yorkers at the Manhattan Opera House. From the first Sammarco won popularity, and this success was quite as much due to his personality as to his magnificent voice. Both as singer and actor the Italian singer appeared in a series of performances which have been rarely surpassed on the operatic stages in this country.

Sammarco created the role of Count Gil in "The Secret of Suzanne" when this pleasing opera of Wolf-Ferrari was given at the Metropolitan Opera House last season by the Philadelphia-Chicago Grand Opera Company, under the

management of Andreas Dippel. In both the classical as well as the modern Italian repertory Sammarco has sung a variety of roles, and he has shown himself an admirable exponent of beautiful singing and polished diction.

The concert world of America, too, has enjoyed Mario Sammarco's art, and because of his genial manners he has been in demand for society musicales, for which he has received most substantial fees. Young and enthusiastic over conditions in this country, Mr. Sammarco has assimilated rapidly what is best in the life of the people, and today he seems much at home here, and doubtless is looking forward to many more seasons in the United States.

York Oratorio Society Honors Mildred Potter.

As the result of her splendid singing with the York Oratorio Society recently, Mildred Potter, the contralto, has been elected an honorary member of the society.



MILDRED POTTER.

Miss Potter's future engagements include: Passaic, N. J., Glee Club; concert in Springfield, Mass.; soloist with Rubinstein Club, of New York; soloist with New York Liederkranz; "Moses in Egypt," with Pittsburgh Club; "St. Paul," with Brooklyn Oratorio Society; song recital in Derby, Conn.; music festival in Lindsberg, Kansas; recital in Winsted, Conn.; music festival in Paterson, N. J., and music festival in Nashua, N. H.

Rappold, Star at Utica Festival.

Marie Rappold's success at the Utica (N. Y.) Midwinter Festival is shown by the following notices from the Utica papers:

The airs from the operas were sung by Marie Rappold of the Metropolitan Opera Company, who captivated the audience with her magnificent voice. Madame Rappold is an American and she is one of the foremost concert artists of the day. She has a winning stage presence and her dramatic soprano voice, so perfectly at her command, was well displayed in some of the airs from "Tannhäuser," "Lohengrin" and "Tristan and Isolde." Her appearance was greeted with applause, and with the first notes of "Elizabeth's Air" from "Tannhäuser," her hearers appreciated the fact that they were listening to an artist of superior ability. The first number was followed by applause which brought the singer before the footlights several times, and finally she responded with another song. Madame Rappold was again heard in "Elsa's Song on the Balcony" from "Lohengrin," and this also well displayed the purity of her voice, but it was perhaps the "Liebestod" from "Tristan and Isolde," which showed her dramatic powers and beautiful voice to the best advantage. The singer was recalled many times and the genuineness of the applause could in no way be mistaken.—Utica Press, February 13, 1912.

The treat of the evening was undoubtedly the singing of Marie Rappold of the Metropolitan Opera Company. Again and again she thrilled her hearers with her magnificent voice. Possessing a dramatic soprano of power and unusual sweetness, it was easy to see why today she is recognized as one of the foremost concert singers in the world. She has her wonderful voice in complete command at all times. A woman of splendid stage presence and a finished artist, she captivated every person in the audience. Her rendition of "Elizabeth's Air" from "Tannhäuser" was a work of art. She was recalled several times. She was heard again in "Elsa's Song on the Balcony," and in this the beautiful timbre and purity of her voice were brought out to advantage. It was, however, in the magnificent "Liebestod" from "Tristan and Isolde" that her really great dramatic powers were evidenced. It was a most difficult effort, but Madame Rappold's rendition was perfect. A storm of applause greeted the dramatic finish of the song and the noted singer was obliged to come before the footlights many times before the audience would cease applauding.—Utica Observer, February 13, 1912.

Hinkle Captures Toledo.

Florence Hinkle sang in Toledo, Ohio, not long ago, as soloist for the Orpheus Club, and the city evidently capitulated to the personal and vocal charms of the fair singer, attested in three notices from leading papers, as follows:

Miss Hinkle has a beautiful voice, silvery in quality, a delightful personality and sings with good taste.—Toledo News-Bee.

The soloist, Florence Hinkle, who appeared two years ago with the club, is a great artist in every way—personality, voice, temperament and dramatic feeling. Nature has endowed her with lovely tones and she has done the rest. All her numbers were superbly sung.—Toledo Times.

Of Miss Hinkle's singing only words of the highest praise can be given. Her voice is one of rare beauty, of a quality flute like in its clearness. It shows such evidence of excellent training and intelligent use as to give the greatest delight to the listener. Few singers have such superb breath control and few possess such power of sustained tone.—Toledo Blade.

METROPOLITAN SUNDAY CONCERT.

Following was the program presented at the fourteenth Sunday night concert at the Metropolitan Opera House, February 18, under the direction of Giulio Setti:

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| Prelude, Lohengrin | Wagner |
| Invocation, Robert le Diable | Meyerbeer |
| Adamo Didur | |
| Ave Maria (first time in America) | Setti |
| Mixed chorus a capella | |
| Lohengrin's Narrative | Wagner |
| Heinrich Hensel | |
| Scene I, Act II, The Flying Dutchman | Wagner |
| Emmy Destinn, Marie Mattfeld and lady chorus | |
| Prologue to Mefistofele | Boito |
| Adamo Didur and chorus | |
| Aria, Rosalka | Dvorak |
| Aria, Vissi d'Arte, from Tosca | Puccini |
| Emmy Destinn | |
| March, Tannhäuser | Wagner |
| Chorus and orchestra | |
| Marche Hongroise, from La Damnation de Faust | Berlioz |

The announcement that the Metropolitan chorus would sing attracted a large audience which was well repaid for going. The program began somewhat inauspiciously, inasmuch as the "Lohengrin" prelude was ineffectual in performance. Mr. Setti is thoroughly competent as a director of choral bodies, but he disclosed little talent for orchestral leadership. It is strange, but true, that an orchestra resembles a race horse. If it does not know and respect its driver it will not put forth its best effort.

Mr. Didur sang the "Invocation" well, but the piece offered nothing and consequently fell rather flat. Setti's "Ave Maria" is a well written composition and was splendidly sung. The composer conducted with delicacy and authority and brought out all there was in the work. He was applauded roundly and graciously summoned the chorus to rise and share the honors.

Mr. Hensel made an excellent impression with the ethereal narrative from "Lohengrin." He was in fine voice and sang with great wealth of tone and a nice understanding of the delicacies of the music. He achieved a complete success, and was compelled to respond to an encore with the "Spring Song" from "Walküre." Miss Destinn was not at her best in the scene from "The Flying Dutchman." She is not fitted either constitutionally or artistically for such work. That is not her fault. Her error lay in essaying a task beyond her capabilities. Also her enunciation was bad. She sang in German because the writer caught the word "weib," which is a part of that language.

In great contrast were the vocalization and diction of Miss Mattfeld and the chorus who put to their credit a spirited and splendidly wrought piece of work. It was a thoroughly enjoyable performance marred only by the weakness of the Senta music. Miss Destinn is one of those artists who does not like to have the truth told about her. But in justice to art it must be said that she sang the aria from "Tosca" very well, so well, indeed, that she was forced to repeat it, and sang it even better the second time. Indeed, it was a pleasure from every point of view. It is a mystery why she does not always present this best side of her art.

The climax of the program came with the "Mefistofele" prologue, magnificently sung by Mr. Didur, and grandiloquently interpreted by the chorus. Mr. Setti led a truly spirited performance. In the "Tannhäuser" march the chorus distinguished itself strikingly.

Sawyer Artists at Villard Benefit.

For the benefit which Mr. Villard is to give at the Waldorf-Astoria, New York, Wednesday, February 28, for the Diet Kitchen, Antonia Sawyer will present the following four artists from her musical bureau: Kathleen Parlow, violinist; Katharine Goodson, pianist; Myrtle Thornburgh, soprano, and Frederick Gunther, bass.

Gertrude Hepburn Wood, of the Sawyer bureau, will sing for the Euterpe Club, of New York, at the Waldorf-Astoria, Thursday, February 29.

GRAND OPERA IN BOSTON

BOSTON OPERA HOUSE.

"Tristan," February 12.

Tristan Jacques Urlus
König Marke Edward Lankow
Isolde Johanna Gadske
Kurwenal Pasquale Amato
Melot Attilio Pulcini
Brangaene Louise Homer
Ein Hirt Rafaelo Diaz
Der Steuermann Max Kaplick
Stimme des Seemanns Rafaelo Diaz

Once again Henry Russell has offered evidence of his sincere desire to give to Boston's Opera House the opportunity to witness the highest achievements in the realms of operatic art. The great success attending the marvelous production of "Pelleas" of itself would have lent unparalleled distinction to any opera season. Now comes the masterpiece of Wagner, with a cast of artists chosen with a view only of superlative excellence, and given a mounting that was of the same high type which characterized the Debussy opera. And to cap the climax, the foremost conductor of Wagnerian opera, he who has in his heart and mind more than any other the music of "Tristan"—Felix Weingartner—was delighted to direct the orchestral forces. As might well have been expected, at this opening night of the week, the auditorium was filled top to bottom, with enthusiasm rampant.

Many old admirers of Madame Nordica (than whom none is held dearer here in Boston) were disappointed



Photo by J. Williams, Boston.

ACT I, "TRISTAN AND ISOLDE," BOSTON OPERA HOUSE.

that the singer's indisposition prevented her from appearing. At the last moment, in response to a telegram, Madame Gadske hurried over from New York, arriving just in time for the performance.

Her work has been described to MUSICAL COURIER readers by telegraph. Others in the cast were equally satisfactory. Weingartner led brilliantly.

"Tosca," February 14.

Two new impersonations and Felix Weingartner in the conductor's chair made the performance of Puccini's melodrama take on a decided air of interest.

Lucille Marcel, the American soprano, who has sung in various musical centers of Europe for years past, made her debut on her native soil in the title part.

Vanni Marcoux, whose dramatic art seems as versatile as it is powerful, assumed for the first time here the role of Scarpia. To the discerning the performance afforded the opportunity of judging Weingartner's conducting in the field of the modern Italian opera.

It required but few moments of Miss Marcel's vocal art to realize the causes why Richard Strauss was enthusiastic about her version of "Elektra." It is given to few sopranos to have a tone of such breadth and depth, velvety and edgeless, that makes one think of treading on the softest and thickest of Oriental carpets. Good opportunity to judge of the quality of Miss Marcel's upper register was hardly to be had, as she seemed somewhat nervous and made her attack hesitatingly, so that the tone was perforce of half volume much of the time. Only such a voice as hers could really endure the tortuous melodies of the Strauss operas and come away unscathed.

Miss Marcel was evidently unprovided with the regulation Tosca outfit and was obliged to improvise one as best she could. She seemed a trifle ill at ease during the first act, and gave in her acting little evidence of the coquetry, jealousy and impetuosity that usually characterize her dialogue between the Painter and Floria Tosca. Well conceived, however, were the backward glances at the portrait of the Attavanti, as she withdrew tearfully, escorted by the inwardly smiling Scarpia.

In truth, throughout the several acts there were few moments that Miss Marcel's dramatic art possessed distinction. Her business with the knife in the second act was poorly done, and the succeeding incidents were crudely

acted, lacking even the tang that good melodramatics can give.

What Miss Marcel lacked in histrionics was more than made up by the superb impersonation Vanni Marcoux gave of the Chief of Police. Here was indeed the lascivious, hypocritical and tyrannical Chief of Police as Sardou depicted him.

The entrance into the church, where the choir boys were chattering and the sacristan scolding, was an imposing one, wherein the stature of M. Marcoux counted strongly. The musing over the fan and the gradual foundation of his suspicions and his plans to capture the painter and ensnare Tosca, were finely conceived. The splendid delivery of this great singing actor made the finale of Act I, under Weingartner's wonderful baton, truly impressive.

In the palace scene there were many instances of the great art that in its attentions to all details made possible the great and abiding figures of Golaud and Mephistopheles (not to mention the singular creation of the Music Master in the "Barber of Seville"). Even the way this Baron Scarpia took his coffee proclaimed him the libertine as much as did the kiss imprinted on Tosca's arm. Particularly well conceived was his action during the singing of the "Vissi d'arte," moments when most Scarpias find it extremely difficult to look intelligent. The pursuit of the lady around the drawing room furniture was entered into with the true spirit of the affair, undiluted, and the death struggle made one forget anything but the tragic art of M. Marcoux.

The catholicity of taste, which is a distinguishing feature of Weingartner's art, is to be seen in the sincere treatment he accorded the curving melodies of Puccini. He took them at their true worth and sincerely recreated them for his auditors.

There were not many striking changes of tempi from those we have been accustomed to under the able baton of M. Moranzoni, though there was a continual feeling of enjoyable plasticity in the rhythms. Those who looked for new and charming nuances were appropriately disappointed, as Weingartner is an avowed enemy of this particular feature in conducting. If the orchestral tone did often sound more transparent, more resonant and more balanced, that was indeed a fine result of Mr. Weingartner's leadership, as was the splendid co-operation with the singers in aiding and leading their tones, and with the stage management in furthering the dramatic action.

The splendid impersonation that Zenatello has always given in the role of Cavaradossi has been praised many times in these columns. This performance was entirely worthy of the high dramatic and vocal art of this great tenor.

In the minor roles, the parts were cast as at previous performances.

The new lighting effects in the final act proved to be admirable, the curtain rising with the stage in practical darkness, instead of the half light that was previously used. This change makes the gradual increase of the lighting far more effective than formerly, and once more proves the excellent work of which the stage management of the Boston Opera is capable.

"Faust," February 16.

Faust Giovanni Zenatello
Mephistopheles Vanni Marcoux
Valentine Jean Riddez
Siebel Madeleine d'Ollige
Wagner Gaston Barreau
Marguerite Lucille Marcel
Marthe Florence De Courcy

In her portrayal of Marguerite, as in Tosca, it was the sheer beauty of tone as tone, that stood out as the feature of the impersonation of Miss Marcel. There was little to note either in dramatic art or in vocal coloring that made for intensity and power of interpretation. To many, perhaps, the very sobriety and restraint that characterized this portrayal of Gounod's village maiden were attractive.

New lights on her vocal powers were afforded in her singing of the song at the spinning wheel, which revealed the warm, clarinet colored tones of her lower register; and the jewel song, when she made evident that the rich sonority of her tone and the command and suppleness of her voice extended into the higher registers.

The wondrous conception of Vanni Marcoux, in the role of Mephistopheles, commands admiration each time anew. There were many interesting variants observed in this performance, which was his last one this season. It will indeed be a pleasure to welcome him again another year.

Zenatello sang his music as if without effort, so smooth and pure was the tone, and so true the interpretative art.

Under Weingartner's direction, much of the "Faust" score seemed to come to life again, or rather to go back

to the original life it had when it sprang from Gounod's brain. Many of the rhythms of the Kirmesse scene were given more life, Mephistopheles' song more breadth, the chorus danced to a vigorous lusty waltz rhythm and the whole score from the garden music to the soldiers' chorus was infused with a new life, that was imparted both to the men in the orchestra pit and to the players on the stage, and which, in turn, was felt by those in the auditorium.

New stage management and business both in the church scene and in the "Apotheosis" did much to make the opera fresh to many. The visible congregation in the church was increased and seemingly concerned when Marguerite fainted at the Satanic threats. Likewise, the finale was greatly improved with the vision, as the rear wall of the prison fell away, of the celestial staircase and celestial figures, with a new Marguerite kneeling in adoration while the other lay on the prison straw. Such changes as these are wholly in line with the continual efforts of the opera house in attaining successful illusion.

"Tristan," February 17 (Matinee).

The second performance of Wagner's opera brought Madame Nordica in the role of Isolde, she having fully recovered from the indisposition which had prevented her from appearing last Monday. Madame Gerville-Reache appeared in the part of Brangaene and Otto Goritz was the Kurwenal, both singing this music for the first time here. Otherwise the cast was the same as at the initial performance.

As at that performance, every seat in the entire house was occupied and the immense audience was relentless in its insistence on curtain calls for the chief performers, the conductor and even Mr. Russell. Floral tributes were profuse, and Madame Nordica's appearance alone indicated

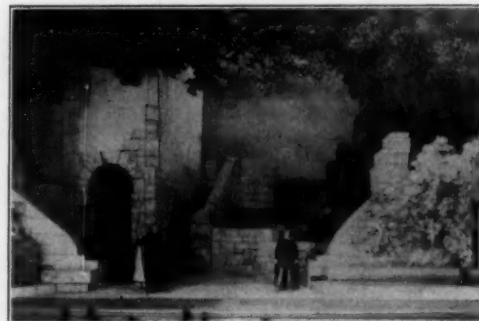


Photo by J. Williams, Boston.

ACT II, "TRISTAN AND ISOLDE," BOSTON OPERA HOUSE.

that her numerous friends and admirers were prompted both by the present occasion as well as by her past brilliant career in their happy plaudits.

Madame Nordica appeared a truly regal figure, the proud princess, that Wagner conceived. Hers is indeed the magnificent art that can depict with broad strokes and heroic coloring the figures of Wagner's heroines.

The role of Isolde is a trying one, vocally, such as few others are. Witness the innumerable rehearsals that Madame Nordica went through herself with Jean de Reszke and then gave up the role in despair. It is given to few singing actresses to sing this music with the authority and vocal skill that are demanded and which it has received from Madame Nordica.

In the love music in the garden scene there was revealed the entrancing softness and roundness of tone that distinguished Madame Nordica's tone in the days of yore, and in the "Liebestod" there were again sounded the brilliant tones that made some of her hearers harken back to the days of the '90's.

Madame Gerville-Reache was dramatically effective in the part of the faithful maid, but vocally was not at all times satisfying.

Mr. Urlus confirmed the good opinion the first performance created. The tragic passages, the quasi recitative and the lyric movements of the garden scene were all differentiated with a vocal art that was highly satisfying. Particularly effective was his treatment of the long drawn out opening of the final act.

The wonderful tone that Mr. Weingartner draws from the opera house orchestra must have set our regular chefs d'orchestre to wondering with good effect. It is worth while to note that he entirely rearranged the seating of the members of the orchestra, bringing the double basses in front of him instead of at the extreme left, thus keeping the strings together. The horns were given the place formerly occupied by the basses and various other shifts made.

All of this probably accounts partly for the new euphony, but only partly, as the magnetic personality, the alertness of mind, heart and baton are undoubtedly the true and abiding cause for the wonderful tonal results that

seem to come so easily under Mr. Weingartner's direction as to be quite deceiving to the unknowing.

The setting of the second act does not give the garden effect that Wagner's libretto calls for, the general impression being that of a courtyard in Marke's castle. The scenery and lighting of the final act were especially fitting and on the same high plane of the "Pelleas" scenery:

"La Traviata," February 17 (Evening).

| | |
|-------------------------|--------------------|
| Violetta Valery | Evelyn Scotney |
| Flora Bervoix | Florence De Courcy |
| Annina | Linda Santi |
| Alfred Germont | Giuseppe Gaudenzi |
| Giorgio Germont | Ramon Blanchart |
| Gastone | Ernesto Giaccone |
| Barone Douphol | Attilio Pulcini |
| Marchese d'Obigny | Frederick Huddy |
| Dottor Grenvil | A. Silli |

Grand Corps de Ballet.

A large audience was highly pleased by the singing of Miss Scotney in another new role which this "find" of Mr. Russell has added to her repertory. She was in good voice and won much applause for her excellent rendition of the brilliant Act I final aria.

In the role of Germont the younger Gaudenzi sang with intelligence. Blanchart took the part of the older Germont with good effect.

The splendid setting of the salon in Violetta's mansion, the gay costumes and spirited singing of the chorus made the first act win much deserved applause.

Sunday Evening Concert.

This concert was announced as a "Beethoven Symphony Concert," presumably because the chief work of the program was the great C minor symphony. It was, furthermore, the only opportunity to hear Weingartner in concert, and so there was a decided eagerness on the part of subscribers to engage their seats and boxes for his Sunday concert, and so a large audience was ensured.

The program was as follows:

| | |
|--|-------------|
| Overture to Tannhäuser | Wagner |
| Lohengrin's Narrative | Wagner |
| Mr. Urlus | |
| Porgi Amor, from Le Nozze di Figaro | Mozart |
| Ach Ich Fühl's, from Die Zauberflöte | Mozart |
| Miss Marcel | |
| Wie bist du Meine Königin | Brahms |
| Traum durch die Dämmerung | Strauss |
| Der Hidsal | Schumann |
| Mr. Urlus | |
| L'île Inconnue | Berlioz |
| Ständchen | Schubert |
| (Orchestrated by Weingartner.) | |
| Miss Marcel | |
| Frühlingsgespenster | Weingartner |
| Du bist ein Kind | Weingartner |
| Unter Sternen | Weingartner |
| Miss Marcel | |
| Symphony No. 5 in C minor | Beethoven |

It certainly was a great tribute on the part of Weingartner to our orchestra that he should think them capable of a worthy interpretation of the Beethoven symphony. But the outcome more than justified anticipations, and confirmed the impression that for an opera house orchestra Boston can boast one that is the peer of any in the land.

Miss Marcel has been singing much in concert of late and so proved to be decidedly interesting in her Mozart selections and the charming songs written by the great conductor himself.

Mr. Urlus sang in noble tones Lohengrin's narrative and the various selections from the treasury of the modern German song.

L. A. B.

Katharine Goodson Plays at Lincoln Memorial.

Katharine Goodson, the English pianist, played with her usual success at the recent Lincoln memorial, held in Norfolk, Conn. The following notice shows that the superb art of the artist was fully appreciated:

Miss Goodson's playing was as remarkable as any that has been heard in Norfolk. She thoroughly captivated her audience with her gracious personality and her exquisite work. There is a fine blending of masculine strength and intellectuality with feminine grace and feeling. Each note seemed to possess a richness, a finish, an individuality of its own, but it saved its life by losing it in the sublimer life of the whole. There was no slighting of even the least little note, but it knew its place, and the effect of the whole was that we were listening to a great artist. She graciously yielded to the importunity of her hearers and played two encores.

—Winston Evening Citizen, February 13, 1912.

Gina Ciaparelli-Viafora's Concert.

Gina Ciaparelli-Viafora will have the assistance of Joseph Zoellner, Jr., cellist of the Zoellner Quartet, at her annual recital in Carnegie Lyceum, New York City, Tuesday evening, March 5. Madame Viafora has toured with the Metropolitan Opera Company and with the Banda Rossa. Among many other roles, she has sung Mimi in "La Bohème," with Caruso as Rodolfo.

De Pachmann on His Way Back East.

Vladimir de Pachmann closed his tour on the Pacific Coast and is on his way back East. In the Middle West he is to give a number of recitals. The Russian pianist is booked to give a recital in Philadelphia, February 29. At the closing recital in San Francisco De Pachmann played before one of the largest audiences ever assembled in that city.

GRAND OPERA IN BROOKLYN.

ACADEMY OF MUSIC.

"The Bartered Bride," February 13.

For its twelfth night of the Brooklyn subscription series the Metropolitan Opera Company presented "The Bartered Bride," with the following cast, Tuesday evening of last week:

| | |
|--|---------------------|
| Kruschina, a peasant | Herbert Witherspoon |
| Kathinka, his wife | Marie Mattfeld |
| Marie, their daughter | Emmy Destinn |
| Micha, landowner | Basil Ruysdael |
| Agnes, his wife | Henrietta Wakefield |
| Wenzel, their son | Albert Reiss |
| Hans, Micha's son by first marriage | Heinrich Hensel |
| Kezel, marriage broker | Adamo Didur |
| Springer, director of a traveling circus | Julius Bayer |
| Esmeralda, a dancer | Anna Case |
| Mupp, a comedian | Ludwig Burgstaller |

Peasants and Circus People.

This was the first performance in Greater New York this season of Smetana's charming opera, and the cast, with the exception of the leading tenor, was about the same as that which appeared in the productions at the Metropolitan Opera House last winter. The Academy of Music was nearly sold out, and that was quite remarkable, in view of the fact that the Philadelphia-Chicago Company, with Mary Garden and Charles Dalmores, were killed at the Metropolitan, Manhattan, in a performance of "Carmen." The Brooklyn audience nearly exhausted its enthusiasm by applause, laughter and other demonstrations which indicated that everybody was having a delightful time, as the artists and the Bohemian dancers went through their parts. The fascinating color of the stage settings, the sincere heartiness of the principals in their singing, the excellent work of the chorus and orchestra, and the zeal of the conductor, Alfred Hertz, stamped this as one of the happy evenings that redound to the credit of the Metropolitan Opera Company. The spirited manner in which the opera was sung and acted proved that it had been rehearsed, and everybody concerned seemed bent on doing his and her best.

Heinrich Hensel, the young German tenor, whose performance of Siegfried at the Metropolitan Opera House at the Lincoln's Birthday matinee advanced his standing in the company to a commanding place, made an ideal lover on Tuesday night. His voice sounded warm and particularly rich in the duet with Marie in the first act. This singer had made a previous excellent impression in Brooklyn some weeks ago, when he appeared as Lohengrin, and it was evident from his reception last week that the public remembered his beautifully conceived impersonation of the mystical knight. As the clever Hans, who outwits the pompous marriage broker and the mothers and fathers engaged in their barter for a bride, Mr. Hensel earned new laurels by his singing and, above all, by his romantic and manly acting and the appropriate sense of humor which pervaded all his stage doings. Mr. Hensel sang with freedom and fervor, and looked so well that it is small wonder all the girls in the village sympathized with him and his adored Marie. In the fifth scene of the second act, where Hans sings:

You, poor fool, think that you caught me,
But only fell into the net yourself.

the house gave Hensel a rousing ovation, recalling him several times. Not only was this big aria beautifully sung, but the facial expression, the gestures and the grace of the artist proved a complete delight to eye and ear.

Herbert Witherspoon's versatility is nothing less than marvelous; here was an aristocrat in everyday bearing cast as an awkward peasant, and he succeeded admirably in the transformation, by his tottering gait and uncouth shrugs making spectators believe that he never had seen Fifth avenue or the Yale Club.

Marie Mattfeld, who sings more roles and more kinds of roles than any member in the company, was thoroughly convincing, as she always is, as Kruschina's wife.

Basil Ruysdael added his sonorous voice to the sextet in the third act with good effect, and the little he had to do was satisfying and artistic.

Henrietta Wakefield, a young and handsome woman, made to look like a middle aged peasant with many cares, was fortunately not called upon to conceal the beauty of her voice as she was the comeliness of her person, and thus more fine singing was heard in the scene where the sextet make an attempt to unravel the mystery of the trick Hans played upon the businesslike broker.

Albert Reiss, in his old part of Wenzel, the stammering, bucolic simpleton, who aspires to Marie's hand, created the greatest merriment on the stage as well as in the house before the footlights. There were times when even the conductor and members of the orchestra had to restrain themselves from joining the others in their peals of laughter. It was a wonderful piece of low comedy work.

Adamo Didur, as Kezel the broker, proved to be another character study that aroused hilarity.

Julius Bayer, as the circus director, did his turns with the proper gusto; the circus features were capital.

Anna Case, the young American soprano, made one of the most winsome pictures in the ensemble; she sang de-

liciously and capered through her part with the lightness of a fairy. Ludwig Burgstaller, as Mupp; the Bohemian dancers headed by Ottokar Partik, the graceful Lucia Fornaroli and Marcelle Myrtill of the Metropolitan ballet, all added touches that united in an even and thoroughly enjoyable performance.

The Brooklyn Academy of Music, seating 2,400, lends itself admirably to the presentation of operas like "The Bartered Bride." The auditorium, hardly half the size of the mammoth Metropolitan Opera House, brings the stage close enough to the listeners for them to see and hear so as not to miss a line of the dialogue nor the fascinating sparkle of the comedy. Smetana's score, with its pulsating rhythms, melodic episodes, and multicolored orchestration, acts upon the mind and senses like a tonic. Brooklyn, rarely favored in the matter of "first" performances, appreciated the honor of hearing "The Bartered Bride" before it is sung at the Metropolitan, Friday evening of this week—February 23.

GRAND OPERA IN PITTSBURGH.

PITTSBURGH, Pa., February 16, 1912.

The Nixon Theater, last Friday and Saturday, was full of music. The Chicago Grand Opera Company was courageous enough, after the many financial failures of grand opera in Pittsburgh, to bring its full company for three performances. "Natoma" was presented Friday night, "Secret of Suzanne" and "Haensel and Gretel" Saturday afternoon, and "Tristan and Isolde," Saturday night.

Victor Herbert's "Natoma" had Mary Garden as the star attraction. Of the opera itself the Pittsburgh Post says: "Some have expressed the opinion that, in 'Natoma,' Mr. Herbert has produced a work that will serve in future years as part of the foundation of American grand opera. Perhaps this is so and then, again, perhaps it is not. Only time can settle this question beyond all contradiction. But 'Natoma' will not be the cornerstone of that foundation unless American opera, when it does come, is of a lighter brand than the European product. For Mr. Herbert, while going much further along serious lines in this score than in any other opera produced by him, has left on it marks of the light opera composer. The lyrics are almost without exception distinctly of light opera quality, and some of them below the best light opera songs."

Wolf-Ferrari's "Secret of Suzanne," on Saturday afternoon, February 10, was the first of this composer's works to be heard in Pittsburgh and it won instant favor. The music is delightful and takes one back to the Mozartian classical period. Alice Zeppilli, as Countess Gil, d'd her part with all the subtlety, finesse and personal charm which a singer could give to it, and Mario Sammarco, as Count Gil, sang with delightful comic unction, which stamped him one of the really great artists of the operatic stage.

"Haensel and Gretel" followed "Secret of Suzanne," Saturday afternoon. It was sung in English—unfortunately. Not a singer in the entire cast displayed perfect diction. Attilio Parcellini gave an impressive orchestral performance, and the scenic effects and lighting evoked much favorable comment. The audience was small but very enthusiastic.

Before a comparatively small audience "Tristan and Isolde" was presented Saturday night, February 10. The performance was the best ever heard in Pittsburgh, with Madame Saltzman-Stevens as the heroine. She neither storms, staggers, nor raves, but gives us a finely tempered Isolde, an Isolde of beauty, an Isolde who lives and is more than a voice, more than an idea upon a background of music. In the "Liebestod" she sang with wonderful and beautiful feeling. Charles Dalmores, as Tristan, was ideal in appearance, a poetic figure to behold, and he acted and sang the part with impressive conviction. The balance of the cast came up to the standard. Eleanore de Cisneros made an ideal Brangaene, both in appearance and histrionically, and it was a delight to listen to the deep, rich, lower tones of her voice. But, after all, the orchestra was the main thing. From the "Vorspiel," until the fall of the curtain, Campanini played on his men as on one instrument. Not for a single moment did the music lose its melodic glow.

CATHERINE ELSTON.

Lectures at Guilman School.

William C. Carl announces the fourth annual series of lectures, to be delivered by Thomas Whitney Surette, the well known lecturer, before the Guilman Organ School, in New York City. Mr. Surette's lectures will be delivered on subjects of practical value to the members of the school, including an analysis of Beethoven's symphonies. The dates and hours will be as follows:

Tuesday, February 20, at 10 a. m.

Tuesday, March 12, at 10 a. m.

Friday, March 29, at 4 p. m.

Friday, April 5, at 4 p. m.

Friday, April 19, at 4 p. m.

Wesley Ray Burroughs, a post-graduate of the school, will come on from Buffalo and play an organ recital next Monday evening, February 26, at 8 o'clock, in the "Old First" series of free recitals.

Grand Opera in Philadelphia

METROPOLITAN OPERA HOUSE.

PHILADELPHIA, February 19, 1912.

The local premiere of Wolf-Ferrari's "The Jewels of the Madonna" took place at the Metropolitan Opera House last Wednesday evening, February 14, before a large and representative audience.

"The Jewels" seems to be in the repertory to stay, even if the work was received here with less enthusiasm than was apparent on the surface at the first performance in Chicago. Philadelphia audiences at the Opera are far from demonstrative, and probably a local critic would call the reception given to the new opera exceptionally warm. This Campanini surely understood, since he gracefully repeated both intermezzos. "The Jewels" having been analyzed at its first presentation (by the same cast) in Chicago, no further review is necessary, but it might be said that White and Bassi are to be congratulated for having come to a happy understanding regarding the difficult scene of the second act, when Maliella gives herself to Gennaro. Instead of the ugly and unbecoming picture shown in Chicago, the curtain dropped on a tableau similar to the ending of the garden episode in "Faust," with Gennaro kneeling at the feet of Maliella. White, at her best, won an overwhelming success, and certainly Maliella has reached real heights in her art. She impressed the writer as having improved her characterization, and discovered in the role new effects dramatically and vocally.

Associated with the prima donna in the triumphs of the evening was the excellent tenor, Bassi, and the reliable Sammarco. Bassi, in superb form, sang better than ever the difficult role of the unfortunate lover and his acting was irresistible. His aria in the last act won him enthusiastic plaudits. Sammarco, always a tower of strength in any part entrusted to him, gave to the baritone role the individual touch of the Neapolitan libertine. The popular artist sang gloriously and his delivery of the "Serenade" was an exquisite vocal lesson.

Madame Berat, as Carmella, was well in the picture of the drama, and her beautiful contralto voice was heard to best advantage in the duet of the first act with her son, Gennaro. Madame Berat certainly is one of the best operatic artists heard here in several seasons.

Campanini gave a superb reading of the score, and directed his forces with special and successful endeavor to achieve a magnificent ensemble. His was one of the big successes of the evening. "The Jewels of the Madonna" will be repeated this (Monday) evening, with the same cast.

On Friday, February 16, "The Tales of Hoffmann," Offenbach's old fantastic opera, packed the Metropolitan Opera House. The big attendance probably was due to the favorite artists billed to appear: Carolina White, Alice Zeppilli, Marta Wittkowska, Charles Dalmores, Constantin Nicolay, Jennie Dufau, etc., among the principals. Dalmores, in the title role, once more covered himself with glory. He sang most of the evening in a mezzo voice, and thus his voice sounded sweet, velvety and light enough to blend with the small orchestration written by Offenbach. Renaud, in the triple roles of Coppélius, Dapertutto and Miracle, was satisfactory. It does not require much of a voice to sing those parts. Renaud scored heavily as an actor.

Constantin Nicolay, in the dual parts of Lindorf and Schlenil, was up to the high standard of the evening, and Daddi was a funny Cochenille and a good voiced Franz. Alice Zeppilli, inscribed on the program as Antonia, was transferred to Olympia, a part in which she has won much success here previously. She not only duplicated it, but even increased her former triumphs, as her voice today was better than ever and she made up as an adorable doll. The change in the roles likewise brought forth Dufau as Antonia and Giulietta. Madame White's indisposition was at the bottom of the confusion in parts. Mlle. Dufau, a songstress of no small attainments, has, however, a voice too small for Giulietta. The part does not lie well for her, being written somewhat too low, but as Antonia she came into her own and delighted her many admirers. Marta Wittkowska was a pretty Niclaus, and she sang gloriously.

Marcel Charlier, at the conductor's desk, was in splendid form, and the "Barcarolle" had to be repeated. The stage management shed particular luster on M. Almanz.

Mary Garden drew a sold out house to the Metropolitan Saturday afternoon, February 17, when she reappeared as Prince Charmant, in Massenet's fairy opera "Cendrillon." The actress singer was in good mood, dressed her part charmingly, looked well in knee pants and the young ones, as well as the grownups, were well satisfied with her personification of the lover who won the heart of sweet Cinderella. The music is well suited to Garden's voice; there-

fore, she was heard to good advantage. The other roles were in capable hands and Campanini gave an admirable reading of the delicate score.

Philadelphia does not seem to count among its inhabitants an army of true music lovers. "Traviata," February 17, with an excellent cast, at popular prices, was witnessed by only a small audience, in which the foreign element predominated. This opera concluded the first week of the company since its return from Chicago and the array of spectators does not presage well for future weeks, especially as the Lenten season opens next Wednesday, when society functions will come to an end. The old war horse brought forth Zeppilli as Violetta, Bassi as Germont Jr., and Costa was the Elder Germont. Zeppilli, in glorious voice, sang admirably, and in the "Ah fors e lui," astonished her warmest admirers by her wonderful vocalization. She reached tragic heights in the last act. Bassi gave an excellent account of himself as Alfredo, a role he has made his own and in which he again won great success. Costa, a youngster among the baritones, sang and acted well, though at times he took liberties of tempo to the great discomfort of Conductor Parelli, who followed the singers well and kept the chorus together besides having his orchestra under full control. The scenery looked as old as the opera sounded and the ballet in the second act gamboled gracefully.

D.

PHILADELPHIA OPERA NOTES.

Carolina White, dramatic soprano of the Chicago-Philadelphia Opera Company, has signed a contract to appear next fall at the Theater Dal Verme, in Milan, to sing the title role in Puccini's "Manon Lescaut." Madame White's guest performances, numbering six appearances, will take place between September 20 and October 15, 1912.

It is reported around the Metropolitan that a baritone by the name of Rossi, who sings as well in French and German as he does in Italian, has been secured for next season. It is also said that Muratore, tenor of the Paris Opera, will join, next season, the forces of the Chicago-Philadelphia Company.

A one act comic opera, by Attilio Parelli, one of the musical directors of the company, called "I dispettosi Amanti," now is on the rehearsal board and is expected to be put on February 28, with Zeppilli in one of the principal roles.

"Tristan and Isolde" was to have been the bill next Monday evening, but on account of the prolonged illness of Madame Saltzman-Stevens, "The Jewels" will be repeated, provided Madame White has sufficiently recovered from her recent indisposition.

Wednesday, "Thais" will be given, with Garden in the title part, and Dalmores, Nicolay, Renaud and Huberdeau.

Friday, "Tristan and Isolde," Saturday matinee, "Natomia," with Garden, White, Sammarco, Scott, Nicolay and others. George Hamlin will make his local operatic debut as Merrill. Saturday, "Rigoletto," with Costa as the Buffoon, Bassi, Scott and Dufau.

John C. Schaeffer, publisher of the Chicago Post, entertained at an informal supper, in a down town hostelry, several of the artists, after the local premiere of "The Jewels."

"Die Walküre" was given last Thursday, before a sold out house in Baltimore, with Matzenauer as Brünhilde (replacing Saltzman-Stevens), and Dalmores, Whitehill, Wittkowska and Scott.

The Chicago-Philadelphia Opera Company will appear next season on the Pacific Coast, the tour lasting about six weeks.

NEW HAVEN MUSIC.

NEW HAVEN, Conn., February 8, 1912.

The feature of Kneisel's Quartet concert, Monday, was D. Stanley Smith's quartet in E minor, op. 19. Much favorable comment was made by local critics. Haydn, Hugo Wolf and Schumann were also included on the program.

Prof. Harry B. Jepson's public Sunday afternoon organ recital was much appreciated by a large audience, many of whom are unable to attend on Mondays when he conducts weekly recitals.

The feature of the symphony concert Tuesday afternoon was the piano playing of Leo Ornstein. Much had been written in advance of this youth of seventeen years and so much was expected of him. He played the Rubinstein D

minor concerto with a surprising command of technic and with tonal beauty, while in the fortissimo passages he displayed the vigor and abandonment of the matured artist. Professor Parker chose for the symphony, Schumann's No. 1 in B flat, and for a closing number, Dvorak's "Husitska" overture, played here for the first time. Preceding the program proper, the funeral march from "Eroica" was played as a tribute to the memory of the late Morris Steinert, the founder and president of the New Haven Symphony Orchestra.

The D. A. R. of Derby had for their special soloists on Tuesday, Ida L. Hipelius, a brilliant local soprano, who is achieving much success in concert, and Harold Binns, tenor, who gave a delightful program of songs and duets.

"Rigoletto," the second in the series of Boston Opera Company performances, drew an overflowing house on Thursday; large numbers being turned away. Luisa Tetrazzini was the additional magnet. She was tendered a royal reception and sang with rare artistic finish. Most excellent was the first love duet with Constantino, whose beautiful tenor voice seems richer and fuller than ever. Elvira Leveroni, vocally, made much of the contralto role of Maddalena; while Polese depicted the deformed Rigoletto with clever judgment, even to the sacrifice of his usual clearness of voice. Arnaldo Conti conducted the large and excellent orchestra.

Horatio W. Parker, dean of the Music Department of Yale, is to spend another year abroad in study. David Stanley Smith, his assistant, is to have charge of much of the work during his absence.

The Derby Choral Union is to give Parker's "Hora Novissima" in the spring.

E. A. L.

New York Conservatory of Northern Music.

At the New York Conservatory of Northern Music, 15 East Thirty-eighth street, on February 18, the following unique and interesting program was given:

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| Talk by Ellen Arendrup. | |
| Summer Song | Groendahl |
| Au Ball | Groendahl |
| Waltz | Groendahl |
| Inga Hoegsbro. | |
| Plastic Illustrations. | |
| Lillian Concord Jonassen. | |
| Ich liebe Dich | Grieg |
| Mono (Love Song) | Hoegsbro |
| Svend Foyn. | |
| Papillons | Grieg |
| Wedding Day at Troldhaugen | Grieg |
| Inga Hoegsbro. | |
| Dyveke's Song | Heise |
| Ellen Arendrup. | |
| Nocturne | Brunoff |
| Apassionata | Brunoff |
| Platon Brunoff and Lillian Concord Jonassen. | |

The renditions of these selections were characterized by many new and novel features. Miss Hoegsbro is becoming widely known as an interpreter of Northern music, as well as of the classics, and her original compositions are likewise receiving just recognition. Miss Jonassen is a dramatic soprano and plastic interpreter. This is an entirely new phase of musical art, the value of which is being proven daily at this school. Miss Jonassen illustrates the rhythmic, harmonic, and melodic structure of a composition by means of scientific principles which enable the student of the piano to get at its very roots and thereby obtain an insight such as can be had in no other way. Mr. Foyn has a lyric tenor voice of exceptional beauty and sings with much skill and artistic insight. He is a pupil of Holger Birkerød. Miss Arendrup, accompanied by Ernst Byström, of Stockholm, was heard to advantage in three songs from a Danish cycle and pleased all. The affair was one of the most interesting yet given at the conservatory and attended by a large number of musicians and persons of social distinction.

The next concert will take place on Sunday afternoon, March 17.

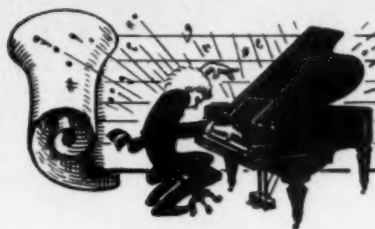
Nikisch Concerts in Montreal and Ottawa.

Mrs. E. G. Lawrence is the resident manager of the concerts which the London Symphony Orchestra, Arthur Nikisch, musical director, will give in Montreal and Ottawa. There is also to be a concert at Toronto. The orchestra is due to arrive in New York, April 8, and between that date and April 28, it will give twenty concerts.

Lambert Pupil to Play March 5.

Blanche Goode, a young American pianist, who has studied two years with Leschetizky in Vienna, and for the past two years with Alexander Lambert in New York, will give a concert at the Lyceum Theater, on Tuesday afternoon, March 5. She will be assisted by M. Scapiro, violinist.

An Ysaie concert is announced at Vienna for February 23. The sale on the first day at Gutmann's ticket office swamped the room and all the best seats were pre-empted.



VARIATIONS

Today let us cast a paragraphic survey over many persons and things musical.

"What is the sixth sense?" asks an occult weekly. The sixth sense is the pupil's ability to dig out the only questions which the teacher cannot answer.

Friend—"What about the rent of a beautiful studio like this? Does the landlord ask a lot for it?"

Pianissivitch. "Ask a lot? Er—yes, he's asking all the time for it."

American bank deposits increased by half a billion dollars last year, as a Washington exchange informs one. And had musicians saved their money, the total amount easily would have been several thousand dollars more.

The most spectacular fire which ever occurred in New York, according to the Evening Telegram, was in 1835. Not half so spectacular as the Smirnoff catastrophe last week, when that tenor was fired by the Metropolitan Opera management.

While en route (over the Pennsylvania Railroad) aboard its special dining car on February 6, it seems that the Cincinnati Symphony Orchestra feasted on olives and celery, mock turtle soup, braised sweetbreads à la Rothschild, roast leg of lamb with currant jelly, Brussels sprouts, fried egg plant, ice cream, assorted cake, and coffee. Who would not be a member of the Cincinnati Symphony Orchestra?

In the *Klinische-Therapeutische Wochenschrift*, No. 41, 1911, there is an essay by Dr. Alexander Goschel on the value of Bromural as a cure for stage fright and nervousness. The writer cites the cases of ten well known artists who were helped by the use of Bromural. My friend, Dr. J. Victor Habermann, tells me that he accomplishes the same result by simple hypnotic suggestion. If these be advertisements, then make the best of them.

Pianists have little left to choose from in their selection of piano concertos likely to interest the public from the standpoint of novelty. The Chopin, Liszt, Rubinstein, Tchaikowsky, Schumann, and Grieg concertos are about played out. Arensky, Rachmaninoff, Scriabine, etc., represent weak echoes of Tchaikowsky, Chopin, and Liszt. Beethoven (G major and E flat), of course, is standard. The thought comes that pianists will find themselves gravitating logically toward Brahms, and the works of César Franck for piano and orchestra.

MUNICH, February 1, 1912.

DEAR VARIATIONS:

I suppose "greatest achievement No. 5" for next year will be having a new fur coat attached to the old buttons, nicht wahr?

Yours truly,

H. O. OSGOOD.

Interviewed as to his opinion on the recent laundry strike here, a prominent orchestral musician said: "Let it strike. Who needs laundry?"

Pierre V. R. Key, the excellent new music critic of the New York World, advises Americans to "look before leaping into music," and the New York American warns our girls that Europe "teems with temptation." That ought to settle the matter, and now we may congratulate ourselves on the ending of the yearly mad rush of students to lands across the sea.

Carl Lanzer, "the American Paganini," or, as his son, Carl Lanzer, Jr., calls him for short, "the great American Pag," renews his challenge to the violinists of the world to meet him in virtuoso combat at the San Francisco Exposition in 1915. Ysaye, Kreisler, Spalding, Kubelik, Zimbalist, Parlow, Flesch, Burmester, and Petschnikoff have shown an inclination to lose by default.

The third movement, or scherzo giocoso, of the New York musical season now is in full swing. Soon will be-

gin the finale, otherwise the adagio lamentoso, or settling up period.

An expedition organized to explore Crocker's Land. The odds are one hundred to one that several MUSICAL COURIER subscribers will be found dwelling there.

Here is Yonkers, N. Y., wit from Edward L. Graef: "Would you call hominy (harmony) the most musical cereal?" "No; Reiss."

Alberto Jonas some years ago was asked for a letter of recommendation by one of his lazy pupils. Jonas wrote obligingly: "He plays Scarlatti, Bach, Beethoven, Chopin, Brahms, and billiards. He plays billiards best."

"Kol Nidrei" and consternation! In the New York Sun of last Sunday is this item: "Gerson Sirota, the Russian cantor, was sued yesterday for \$20,000 damages by his sister-in-law, Golda Sirota, who alleges that he has alienated the affections of her husband, Gedalia Sirota, a member of the choir accompanying the cantor. The summons and complaint were served on Sirota the night he made his debut at Carnegie Hall."

Kubelik told some reporters that he has made a million dollars out of his fiddle. Scraped together the money, as it were.

De Pachmann "improvises" Mendelssohn's "Rondo Capriccioso"—at least so Vladimir told Thomas Nunan, the music critic of the San Francisco Examiner, not long ago. The term is well taken. Most great piano performances are improvisations; that is what makes them great and distinguishes them from merely correct or traditional readings.

Apropos, in reviewing Henry K. Hadley's symphony, "The Four Seasons," conducted recently by the composer in San Francisco, Mr. Nunan discloses the fact that the seasons depicted are the well known ones of Winter, Spring, Summer, and Fall. Says Mr. Nunan: "The Hadley Winter is the genuine article. A big share of the wintry harmony is appropriately given to the wind instruments. The composer merely follows Nature in this. Two fine, vigorous themes are introduced. Each is snowed in and then dug out. Worst season the oldest inhabitant can remember. Continued cold, with occasional thaw. After a protracted New England blizzard, the movement ends in minor at 14 below zero. . . . The whole orchestra finally proclaims ('Spring') that planting time has arrived. There is one final note that sounds suspiciously like the melodious peep of a spring chicken. Now the apple blossoms begin to show and the farmer puts up signs to keep city automobilists out of his orchard. . . . Persistent little touches of harmony ('Summer') introduce, mosquito-like, the 'night motive' for horn solo with string accompaniment."

An opera named "Fidelio," by Beethoven, was done in Basle, Switzerland, this winter.

MINNEAPOLIS, MINN., February 12, 1912.

DEAR VARIATIONS:

It was not a super but a superior that I caught chewing gum behind the scenes at Grand Opera.

Regretfully yours,

ST. PAUL CORRESPONDENT.

Some of our newspaper lads seem exercised because Sirota, the Warsaw cantor, kept on his hat while singing at his Carnegie Hall recital last week. Do not Faust, Vasco di Gama, the Duke of Mantua, Escamillo, Wotan, Lohengrin, and many of their operatic brethren also keep on their hats while singing?

A pianist who is ashamed of himself tells me that he practises with his left hand all the right hand passages of his repertory, and all the left hand passages with his right hand. The really difficult thing to do, however, is to reverse the hands simultaneously, cross the feet when pedaling, read the music backward, and breathe through the ears.

There is agitation in England favoring the elimination of the brass bands from the army. "What shall be done

about it?" asks a London exchange. An impious thought suggests that it might not be a bad idea to eliminate the army and retain the brass bands.

From abroad comes the news that an American manager has secured for adaptation a German musical piece called "Five Frankfurters." Rather a dangerous play to try on the dog, isn't it?

R. H. Macy & Co. advertise bargain prices in opera scores. Last Sunday's announcements in the daily papers show that Macy sells, "in one volume, the complete stories of 164 operas, embellished with superb pictures of leading singers," for the pathetic sum of forty-four cents. The score of "Aida" is offered for \$1.44, while "Goetterdaemmerung" brings \$1.89. On the other hand, "Boheme" figures at \$1.98 and "Madame Butterfly" at \$2.97. Is "Madame Butterfly" more than twice as good as "Aida," or what?

A new play by Arthur Wing Pinero opened in London last Saturday, and on Sunday the New York papers, with great enterprise, printed an account of the premiere. This is the way the title of the piece was given:

"The Mind of the Paint Girl."—Morning Telegraph.

"Mind the Paint, Girl."—Tribune.

"The 'Mind the Paint' Girl."—Herald.

"Mind-the-Paint-Girl."—Sun.

"The Mind, the Paint Girl."—Times.

Baby Viva looked at an early picture of Paderewski with umbrella'd mop of hair, stretched out her arms toward him, and gurgled: "Mama."

Tully's play, "The Bird of Paradise," now being done at Maxine Elliott's Theater, cries for grand opera treatment. Hawaii is the picturesque scene of the piece, and the plot offers ideal situations, romantic and dramatic, for musical illustration. Politically speaking, Hawaii is American locale, too.

In the Olympiad of 1912 at Stockholm a piano playing contest for speed should be included. I suggest that the ordinary contestants be given handicaps by Mark Hambourg and Josef Lhevinne for octaves; by Wilhelm Bachaus and Katharine Goodson for scales; by Moriz Rosenthal for chord passages and repetitions, and by Leopold Godowsky and Vladimir de Pachmann for double notes and cadenzas. "Are you ready?" "Foot on pedal." "Go!"

Queen Tetrassini held regal court at the Hippodrome last Sunday evening.

London has taken to turkey trotting, which is bad enough, but anything ought to be welcome that seems likely to kill the reeling, stiff backed, always-to-the-right abomination of an English waltz.

Lost or Strayed Note.—An American composer was seen at Palm Beach, Florida, last week.

When William J. Guard, the suave press representative of the Metropolitan Opera House, was asked as to the truth of a report that a melody had been discovered in "Ariane et Barbe Bleue," Mr. Guard replied guardedly: "Je ne sais pas." He speaks an impressive brand of French, and when in Paris enjoys the distinction of being able to order his meals without having the waiters prompt him in English.

Vene, Vidi, Volpe.

Ben venuto, Signor Massenet!

LEONARD LIEBLING.

Marcoux Sails.

Vanni Marcoux, the great basso who has been singing with the Boston Opera Company, sailed for Europe last week on the St. Louis. He goes direct to Monte Carlo, where he is engaged to appear at the opera. In the spring he is to be with the Covent Garden Opera in London. Mr. Marcoux has been re-engaged for thirty performances with the Boston Opera Company next season.

VIENNA

RUHPFELDCASSE 6,
VIENNA VIII, February 6, 1912.

Music students coming to Vienna may call on The Musical Courier correspondent for all necessary information.

The concert season now is at its height and will be for several weeks to come. One of the best concerts heard this year was that directed by Gregor Fitelberg, of Warsaw. The Wiener Konzertverein did their usual efficient playing, in spite of the Popular afternoon concert a few hours before. The Brahms symphony, No. 2, D major, opened the program and Fitelberg demonstrated his ability as a Brahms conductor by the clearness of the themes brought out and the well balanced coloring imparted to the whole work. His fiery temperament had full sway in Richard Strauss' symphonic poem, "Zarathustra." The orchestra followed his impetuous directing well, and hearty applause and many recalls were given by the large audience. Leopold Godowsky was the soloist and chose the Beethoven G major concerto, with a cadenza by himself. So much praise of his playing has been expressed in these columns that it is perhaps sufficient to say that he was in excellent form and that the limpid, classical beauty of this work was shown to its best advantage. Godowsky's facility is dazzlingly simple and he lacks the mannerisms that many public performers seem to consider necessary, so that one feels Beethoven's thought and conception in the smallest detail. The player was recalled time and time again, but smilingly refused to give an encore. Next Sunday in his third concert in Grosser Musikverein Saal, he plays in public for the first time his "Walzermasken," which consists of twenty-four tone fantasies in three-four time.

As Shakespeare remarked, "Beauty, truth, and rarity, grace in all simplicity," with temperament, fire and a rare musical talent are all combined in Mabel Cordelia Lee, violinist, who made her first Vienna appearance in Bösendorfer Saal this week with flattering success. A former pupil of Sevcik, Thibaud, Ysaye and Auer, she has been able to develop her rich talent under their careful tutelage and her success is certain. Her program was Handel's D major sonata, Jules Conus' E minor concerto, Fritz Kreisler's "Caprice Viennois," an aria by A. F. Tenaglia, Tor Aulin's "Gavotte et Musette," and Vieuxtemps' D minor concerto. Her broad, singing tone, almost manly in its volume and virility, great technical command and deep, poetical feeling, united to a verve and dash which give brilliant color to all her interpretations, held the large audience spellbound from the first, and several encores were demanded and given with great charm. Many flowers were received by the fair artist and invitations to return again to Vienna.

Prof. Paul de Conne, a former pupil of Rubinstein and now one of the faculty in the Royal Conservatory, gave a program consisting of twenty-two pieces in his piano concert in Bösendorfer Saal. J. S. Bach, Claude Daquin, Mozart, Loeilly-Godowsky, Gluck-Saint-Saëns, Weber, Schumann, Mendelssohn, Schubert, Rubinstein, Chopin, Chopin-Liszt, Schubert-Liszt and Liszt were the composers chosen from. He has an excellent technic, good musical understanding, poetical feeling, and held the attention of the audience to the last.

At the fourth symphony concert, under Ferdinand Löwe's masterly direction, Elgar's second symphony was given for the first time in Vienna and was listened to with good attention from beginning to end. Some one remarked that she had musical indigestion after listening to it. Lucien Capet played the Beethoven violin concerto with such purity of tone and noble interpretation that after a breathless pause, he received a veritable ovation. Never have I heard this much played piece so well given by either soloist or orchestra. The accompaniment was delicate and finished in the smallest detail. This orchestra worthily ranks second to the Philharmonic here. Richard Wagner's "Huldigungsmarsch" closed the program and was given a brilliant rendition.

Marie Louise Bailey-Apfelbeck gave the first of her three piano recitals in Ehrbar Saal. The F and the D and the C sharp minor sonatas, as well as the F major variations, were beautifully given with broad effects of color, as well as with delicacy and charm. The second evening will be dedicated to compositions by Chopin and the third and last to Schumann and Schubert.

"Who's Who?" an amateur musical comedy, with libretto by Louis Siegel and Walter Golde and music by Walter Golde, was given at the Bairischer Hof to inaugu-

rate a fund for needy English speaking students in Vienna. It was under the patronage of Hon. Richard Kerens, American Ambassador to Austria, who, with his wife and military attaché and his wife, were present. The cast was:

Charlton S. Skinem, manager of a musical bureau... Warner Sherwood
Gwendolyn, his daughter... Laura E. Smith
Algernon Van Rockerbill, millionaire... John Heath
Baby Les Dye, leading lady... T. Newby Kenyon
Jimmy Yegg, burglar... Louis Siegel
Rastus Snowball, office boy... Walter Golde
Popolowski Punkapaglaciovitch, pianist... Warner Sherwood
Xpertague Dodger, thespian... Warner Sherwood
Ferdie, the "Boy Wonder"... Leop. Godowsky, Jr.
Mrs. O'Donohue Casey, his mother... Vanita Godowsky
Ottotune Phealfenotz, violinist... David Hochstein
Orchestra, Lilian Delaney.

There were a catchy quartet, a fascinating duet and some excellent solos, all from the lyrical pen of Walter Golde.



JOACHIM JACOBSEN.

besides an extensive wardrobe, is deserving of special mention. Rastus Snowball, the colored office boy, made a great hit with the audience and his fancy dancing was particularly admired. Miss Laura E. Smith was a coquettish young lady, with a beautiful coloratura voice, and the millionaire acted his part most naturally. Jimmy Yegg seemed to be fully alive to the requirements of his new position and Warner Sherwood showed his rich versatility in his three roles. David Hochstein acted as though he might know what a violin was. The Boy Wonder was a handsome picture with his long curls and his solicitous mother, with her broad Irish accent, carried out her part well. Miss Delaney, pianist, was exceptionally good. Rastus' chopped up Chopin nocturne might cause one to have pleasant dreams (if enough chloroform were used!). All in all, it was a success in every way and the neat sum of \$100 remains to begin the much needed fund to assist students in emergencies, and too much credit cannot be given to the inaugurators of this well carried out plan, the actors, and all who in any way assisted. After the performance, a number of manuscripts and autographed photographs of Godowsky, D'Albert, Paderewski, Sauer, Rosenthal, Leschetizky, Ysaye, Gerardy, Casals, Sevcik, etc., and also a few works of art were raffled off and then a dance closed the pleasant affair.

Domenico Bové, an American pupil of Professor Sevcik, will give a violin concert with orchestra in the Beethoven Saal this month.

Emmerich Benesi has resigned the direction of the New Conservatory and it now is in the hands of Professor Ondricek and Dr. Robert Konta.

In September, Caruso will sing here in the operas, "Maskenball," "Tosca" and "Carmen." Selma Kurz will sing the title role in "Tosca."

Last year, 589 new plays and operas were presented for the first time on the German stages. Of these, Berlin saw 55 and Vienna 89.

On account of poor health Fraulein Gertrude Förstel has asked for, and obtained, a release from her contract with the Hofoper. She has sung here for six years and is a great favorite.

Hermann Winkelmann, the well known opera singer, who recently passed away in his home in Mauer, was an enthusiastic collector. He possessed several hundred canes, among them being one which was believed to have once been Mozart's; another was a Mecca pilgrim staff. As a Wagnerian singer, he had frequent meetings with Richard Wagner and received many remembrances from him, among them being the Grail cup that was used in the first

performance of "Parsifal," and a photograph of Wagner with the words, "My Parsifal for ever."

Mellicent Virden, of Santa Paula, Cal., a pupil of Madame Melville-Liszniowska and Professor Leschetizky, recently played the "Fantasie Impromptu," by Chopin, a Brahms capriccio and Mozowski's "In Autumn," at a musical tea in Hietzing.

Allie Bloch, of New York, a pupil of Professor Sevcik, played several solos at a concert in the Convalescent Heim, in Hütteldorf. Leon Trick accompanied him.

James O'Connor, from Perry, N. Y., and Leon Trick, of Batavia, N. Y., who have been studying piano under Mesdames Breé and Melville-Liszniowski, and theory under Labour and Lolita D. Mason, sailed for home last week. Both pursued their studies to excellent advantage while here and America will reap the benefit of their earnest work in Europe.

Robert T. Lowrey, of Providence, R. I., is studying piano under Madame Apfelbeck. He is accompanied by his mother.

Rosalie Miller, of Memphis, Tenn., is here, studying violin, with Professor Sevcik, and voice with Professor Fostane. Her mother is with her.

Great preparations are being made for the Musical Festival to be held here in June, 1912. It has been determined to give music and dramas by composers and writers who have resided in Austria and there is much rich material to choose from. The Festival Week begins on June 21 and the following programs have been decided upon. In the Hofoper, two special performances of operas by Smetana and Mozart; Franz Schalk will direct a large chorus in the Franz Schubert E flat major Mass; two dramas of Grillparzer and Anzengruber will be given in the Hofburg Theater. The first Philharmonic concert will offer a symphony by Haydn and the ninth symphony by Gustav Mahler, from manuscript. Bruno Walter will direct. The second Philharmonic concert will be directed by Arthur Nikisch and Brahms' fourth and Bruckner's ninth symphonies will be given. Felix Weingartner will direct the third Philharmonic concert. The program is Gluck's overture to "Iphigenie in Aulis," Mozart's symphony in E flat, and Beethoven's ninth. A vocal concert will be given by four of the best choruses here and will consist of Austrian folk songs. Instrumental numbers and choruses by Mozart ("Magic Flute"), Schubert, Hugo Wolf and Anton Dvorák, will also be performed. There will be a special performance of Raimund's "Verschwender" ("Spendthrift") and one of Franz Liszt's "Coronation Mass" in the Hofburgkapelle. Strauss and Lanner's dances will be played at Coblenz every day during the festival and on a day's excursion to the Wachau. This will all be a rare musical treat and it is thought that many will come from all parts of the world.

LOLITA D. MASON.

Goodson's Marvelous Touch.

Katharine Goodson's recital at the West Chester, Pa., State Normal School attracted many teachers of the piano. The music critics expressed themselves as moved by "Katharine Goodson's marvelous touch." The following notice is from the leading paper of the town:

In the piano recital given last evening in the State Normal School Auditorium by Katharine Goodson, West Chester music lovers enjoyed a rare opportunity for studying the technic and method of a most gifted artist.

The perfect attention given by a large audience showed that musical appreciation was not lacking and that even those not versed in the science of music were held by the melodies that came from beneath the player's fingers.

The word "lovely" might best characterize Miss Goodson's playing as it strikes the unprofessional. Her touch is marvelously true and delicate, and she seemed to be at her best in those selections which appeal to the tender emotions. When force is required, however, it is at her command instantly.

In the stirring dash and vigor of Liszt's rhapsody in C sharp minor, one was tempted to forget that but a few moments before her flowing notes had recalled Shakespeare's "Sweet South That Blows Over a Bed of Violets," and Chopin's "Berceuse" came in tender, dreamy measure from the piano one would not have dreamed that the same hands could call forth the resounding notes of the polonaise in A flat or the triumphant "Allegro Eroico" from MacDowell's "Sonata Tragica."

The program was varied, opening with Schumann, and including MacDowell, Debussy, Liszt, Chopin and two very charming compositions of Hinton.

She was most gracious in her manner, bowing profoundly in response to the frequent applause and burying her face in the bouquets of pink and white carnations which were handed her at the conclusion of her first selection.—West Chester (Pa.) Journal, February 13, 1912.

Shattuck Has Seven Recalls in Detroit.

(By Telegraph.)

DETROIT, Mich., February 17, 1912.

Arthur Shattuck scored a triumph here as soloist with the New York Symphony Orchestra. He played the Tchaikowsky concerto in B flat minor and was recalled seven times.

F. W. H.

FIVE GREAT PIANO RECITAL PROGRAMS

PLAYED IN

Vienna, Amsterdam, Berlin, London, Munich, Budapest,
Paris and elsewhere

—BY—

GOTTFRIED GALSTON

I. Abend

J. S. BACH:

Capriccio in B-dur.
Chromatische Fantasie in D-moll.
*Präludium und Fuge in Cis-moll.
*Präludium und Fuge in Cis-dur.
Präludium, Fuge und Allegro in Es-dur.
Italienisches Concert in F-dur.
Sechs Tonstücke, übertragen von Ferruccio Busoni
Präludium und Fuge in D-dur (Orgel).
Vier Choral-Präludien (Orgel).
Chaconne in D-dur (Violine).

*) Aus "dem wohltemperierten Klavier" (I. Teil).

II. Abend

L. v. BEETHOVEN:

Sonate in A-dur, op. 101
1. Allegretto ma non troppo. — 2. Vivace alla
marcia. — 3. Adagio. — 4. Allegro.
Sonate in H-dur, op. 106
1. Allegro. — 2. Scherzo. — 3. Adagio sostenuto.
— 4. Allegro risoluto (Fuga a tre voci).
Sonate in E-dur, op. 109
1. Vivace, ma non troppo. — 2. Prestissimo. — 3.
Andante con variazioni.
Sonate in As-dur, op. 110
1. Moderato cantabile. — 2. Allegro molto. — 3.
Adagio. — 4. Allegro.
Sonate in C-moll, op. 111
1. Maestoso—Allegro con brio. — 2. Arietta —
Adagio molto semplice.

III. Abend

F. CHOPIN:

12 Präludien aus op. 28 und op. 45.
12 Etüden, op. 10.
12 Etüden, op. 25.
Drei neue Etüden: No. 1. Fis-moll.
No. 2. As-dur.
No. 3. Des-dur.
Nocturnes in Fis-moll und Fis-dur, op. 48, No. 2;
op. 15, No. 2.
Valse in As-dur und Des-dur, op. 42; op. 64, No. 1.
Polonaise in As-dur, op. 53.

IV. Abend

F. LISZT:

Variationen über "Weinen, Klagen."
Fantasie und Fuge auf B-A-C-H.
Années de Pèlerinage (Zweiter Teil: Italien).
1. Sposalizio. — 2. Il Penseroso.
3. Canzonetta del Salvator Rosa. — 4. Sonetto 47
del Petrarca. — 5. Sonetto 104 del Petrarca. — 6.
Sonetto 123 del Petrarca. — 7. Fantasia quasi
Sonata (Après une lecture de Dante).
Mephisto-Walzer.
Heroischer Marsch.
Lucrezia Borgia Fantasie.

V. Abend

J. BRAHMS:

Variationen und Fuge über ein Thema von Händel.
op. 24.
Zwei Rhapsodien in H-moll und G-moll, op. 79.
Vier Klavierstücke, op. 119
1. Intermezzo, H-moll. — 2. Intermezzo, E-moll.
— 3. Intermezzo, C-dur. — 4. Rhapsodie, Es-dur.
Acht Walzer, op. 39.
Variationen über ein Thema von Paganini, op. 35.

To be Played Season 1912-13 in America

ADDRESS:

CONCERT DIRECTION M. H. HANSON, 437 Fifth Ave.
NEW YORK

Tetrazzini's Golden Tones Excite the Multitude.

New Yorkers had their usual musical Sunday. Two immense audiences assembled at the Hippodrome, one in the afternoon, when Gerson Sirota, the Warsaw cantor, sang before 6,000, and in the evening, when Tetrazzini's golden tones excited a multitude, taxing the capacity of the auditorium and the stage. Chairs for the overflow were arranged on either side of the orchestra on the platform.

The Tetrazzini concert was the opening of the diva's second tour under the management of W. H. Leahy, of San Francisco. The Naham Franko Orchestra, with Mr. Franko leading, and Charles Scheutze, harpist of the New York Philharmonic Society, assisted the celebrated prima donna in the following program:

| | |
|--|---------------------|
| Swedish Coronation March | Svendsen |
| Overture, Semiramis | Rossini |
| Orchestra. | |
| Aria, Ah fors e lui (Traviata) | Verdi |
| Tetrazzini, accompanied by orchestra. | |
| Invitation to the Dance | Weber |
| Instrumentation by Weingartner. | |
| Waltz, On the Beautiful Blue Danube | Strauss |
| Naham Franko and orchestra. | |
| Festival Overture | Lassen |
| Orchestra. | |
| The Swallow | Sir Frederick Cowen |
| Love's Hour (first time) | Victor Herbert |
| Tetrazzini, accompanied by orchestra. | |
| (Both numbers sung in English, and "Love's Hour" composed and dedicated to Tetrazzini by Mr. Herbert.) | |
| Dance des Bacchantes (Philemon et Baucis) | Gounod |
| Orchestra. | |
| Polacca (Mignon) | Thomas |
| Tetrazzini, accompanied by orchestra. | |

So long as there are voices like Tetrazzini's, crowds will flock to hear the time worn melodies of the florid operas. Sunday evening, the famous soprano once again aroused the wildest demonstrations by the beauty of her great voice and the vocal skill which guided her in delivering the coloratura passages with that ease of emission that has placed Tetrazzini in the ranks with three or four great sopranos of this generation.

Tetrazzini surpasses some of her contemporaries by the warmth which she puts into the singing of music that was written for no other purpose than to thrill; once again the cadenzas amazed and the trills and runs startled. The high tones retained their golden luscious quality and here, again, the listeners marveled at the range and quality of a phenomenal voice.

As her first encore of the evening Madame Tetrazzini sang as a contrast to "Ah fors e lui," the legato song, "Voi che sapete," from "The Marriage of Figaro." More recalls followed, but other encores were held back until later in the evening.

Madame Tetrazzini sang the songs by Frederick Cowen and Victor Herbert with orchestral accompaniments, while the much abused piano stood mute at the singer's left. The Cowen song, with its dainty charm and bits of florid ornamentation, is one of the best songs by a modern English composer and Tetrazzini sang it with caressing sweetness, bringing out the lines

The spring is coming.
Spring is here.

THIRD ZIMBALIST RECITAL.

There are many ways of arriving at a true estimate of the abilities and attainments of any violinist, but none more sure and certain than through his presentation of the Mendelssohn concerto, which, by reason of its classic simplicity and the absence of pyrotechnics, is the most difficult of all concertos. The virtuoso can deliver the message of the Paganini, Tchaikowski, Glazounow, Wieniawski, Goldmark, Dvorak, and Brahms concertos through sheer brilliancy. He can make those of Bruch satisfactory if he can play them in the generally accepted manner. The Mozart, Saint-Saëns and Vieuxtemps require only delicacy and poetic sentiment. He may ascend to Bach if he understands Bach and has sufficient dignity and poise. But adequately to present the Beethoven and the Mendelssohn requires a skill not demanded by the others. It is difficult to divine and apprehend the spirit of Beethoven. Mere elegance and technical proficiency will not serve. There must be every indication that Beethoven's lofty conception and motive have been fully grasped.

But it takes more than such grasp to play Mendelssohn. That feature is but the beginning. This concerto entails upon the player who elects to use it a task the dimensions of which are usually overlooked. To be simple, quiet, calm, reposeful is a great art—so great that those of a temperamental and passionate disposition find it difficult to master. This Mendelssohn concerto is full of blind pitfalls, because the player is too prone to be careless and to over accentuate everything, especially the rhythm. It is incomprehensible why so many great violinists take the

The Herbert composition, "Love's Hour," was placed at a disadvantage, following as it did the genuinely melodic song by the English composer. After hearing "The Swallow" once, almost any one with an ear could hum the principal theme, but the Herbert song being rather labored in construction, left one in doubt as to its value. After the two songs, Madame Tetrazzini sang the Bach-Gounod "Ave Maria," with harp accompaniment, and Mr. Franko playing the violin obligato. The "Prayer" had to be repeated before the house would allow the singer to retire.

The orchestra numbers were conducted with spirit and fully enjoyed. Mr. Franko seems ever in his element when directing such rhythmic gems as the Weber-Weingartner



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LUISA TETRAZZINI.

"Invitation to the Dance," and "The Blue Danube." The house demanded an encore after the "Dance des Bacchantes," and Mr. Franko led his men in a delicately phrased performance of Dvorak's "Humoresque" by the string section.

Tetrazzini had her final triumph after singing the polonaise from "Mignon," and she sang it superbly, and, lastly, when called back to the platform she added "The Last Rose of Summer," to which the strings accompanied her beautifully.

work at such breakneck speed, for which there is no other reason than that it is difficult to take it slowly. None of the movements are so marked, and it was neither the desire nor the intention of the composer that it should be so played. The Mendelssohn concerto, unlike all others, requires most exquisite care. The very ease with which the passages can be played are too frequently the ruin of the performance. The player dashes ahead under the mistaken idea that speed will increase the effect. No graver error was ever made. To hurry this concerto is like forcing nature, which only results in an unnatural, and therefore an unripe, product. It is for these reasons that this concerto offers a supreme test of the musicianship of the violinist, and he who can play it with that calm quietude, tonal beauty and graceful phrasing it demands, stamps himself a great artist, and ascends to heights beyond the reach of the majority.

Zimbalist's presentation of the Mendelssohn concerto at his third recital, at Carnegie Hall, New York, last Saturday afternoon, was scholarly, artistic, technically perfect, scintillatingly brilliant, superbly virtuosic. The passages fell from his nimble fingers with the fleetness of fast falling raindrops. There was abundance of spirit, a lovely cantilena in the andante and nicely varied nuances throughout. It pleased the large audience, among whom were many fiddlers and musicians. Had he elected to moderate the tempi of the first and third movements, his performance would have been upon a loftier plane. However, one is entitled to one's own idea of interpretation, so if Zimbalist thinks that speed is advantageous he has that right,

and there is no question about there being many who enjoy the marvelous dexterity with which Zimbalist overcomes every difficulty and surmounts every obstacle.

The program opened with a magnificent rendition of Sinding's suite in A minor. The prelude was marvelously executed, especially the octave passages. It was a moto perpetuo in the fullest sense. Bach's E major sonata for violin alone followed. The prelude was nobly delivered, the minuet graceful, and the gavotte delightful, although taken somewhat faster than usual. After the concerto there were two groups of shorter pieces, namely:

| | |
|-----------------|-------------|
| Larghetto | Handel |
| Gavotte | Mozart |
| Old French Song | Anon |
| German Dance | Dittersdorf |
| Berceuse | Juon |
| Moment Musical | Schubert |
| Valse Caprice | Zsolt |

These were exquisitely and artistically invested, and at the conclusion the unanimous verdict was that Zimbalist is a most remarkable young man. He plays with the assurance of a veteran and with a repose far beyond his years. He has been a welcome factor in this season's musical activities and must be accorded a place among the great living violinists. Kathleen Parlow and Albert Spalding were interested listeners, commingling their plaudits with those of the audience. After he had been compelled to grant half a dozen encores there was a rush to the anteroom to extend congratulations and to bestow compliments. Sam Chotzinoff supplied accompaniments of the satisfactory order.

Madame Griswold at Home.

Edith Watkins Griswold, the soprano, issued cards for a reception and musicale Sunday afternoon, which was the cause of bringing some scores of people to her handsome large studios at 41 East Fifty-second street, New York City. Arriving, one was met at the door by a bevy of attractive young girls, pupils of Madame Griswold, who saw to one's comfort throughout the afternoon. There was an Italian-American and a Franco-Welsh girl, showing the international range of pupils who come to her. Elizabeth Sherman Clark sang songs such as Franz's "Im Herbst" in impeccable German, and the "Page's Aria" from "Les Huguenots" with fine style, much warmth, and bringing her warmest applause from the appreciative company.

Beautiful finish marked the singing of Madame Griswold in songs by Brahms ("Ich Trage Meine Minne") and an aria from Mascagni's "Iris." Her voice is thrillingly dramatic, and an expressive face reflects every emotion as she sings. Mrs. Benjamin played accompaniments in expert style. Among invited guests were: Mr. and Mrs. Rosemeyn Benjamin, Park Benjamin, Duke Pugliatti di San Giorgio, Mr. and Mrs. Beverly R. Newberry, Mrs. A. D. Creveling, Audrey Creveling, Adolph Aspegren, Mr. and Mrs. J. Hutchinson Scott, Betty Scott, Antonia Sawyer, Frank L. Warren, Jr., Benjamin Kanzer, Mrs. A. F. Jammes, Mr. and Mrs. Henry Utard, Mr. and Mrs. Emil Utard, F. W. Riesberg, Mr. and Mrs. William Draper, Mr. and Mrs. Fred Goddard, Mr. and Mrs. S. W. Johnson, Miss Parson, Mr. and Mrs. Ed. Moen, Miss Battersby, J. P. Boiardi, Mr. and Mrs. Albert La Tour, Anna Bolchi, Mr. and Mrs. Fred. Gunther, Mrs. Lola Carrier Worrell, Kenneth Collins, Mrs. Margaret Clark, the Misses Todd, Edwin Putnam, Miss F. Benfield, Mr. and Mrs. Sacerdoti, Dr. and Mrs. Hubbard, Ethel Judge, Mr. and Mrs. W. van den Thuyzen, Mr. and Mrs. Button, Mr. and Mrs. Birdsong, Mr. and Mrs. William Armour, Marie Kellar, Mr. and Mrs. Hallett Gilbarte, Miss Georgie Hodgins, Mr. and Mrs. George Draper, Mary Marlatt, Julia Mercurio, Miss Kendrick, Frank Kendrick, Emilio Donati, Sam. Sorsnowski, Eva Paige, Emma L. Trapper, Joseph B. Joiner, Dr. Fritz Schwyzer, Dr. Giuseppe Gandenzi.

American Institute Recital.

At the American Institute of Applied Music, Kate S. Chittenden, dean, a pupils' concert February 16 brought forward several debutantes, all pianists, in works principally by modern composers. These were Helen Louise Johnson, Helen Louise Snyder, Rose Edith Des Angles, Agnes Keyes. They played from memory, with fluency, tasteful style, warmth, and some pianistic brilliancy and dash. Willard C. Moore composes, playing five of his own piano pieces. Islay Macdonald, Charles Dean and Elsie Lambe all had important place on the program, the last named in conjunction with Benjamin Abarbanell, violinist, playing the Bruch concerto.

It was good to note the clean technic, a definite outline to everything; the nice body pose and the confident attack; such things are to be acquired only by effort, and the impression at once goes forth that these young pianists know their business and have the right teaching. Evelyn Jenks sang two songs in a manner matching her own pretty personality, and Master Abarbanell did credit to the Schradieck instruction.

A good sized audience listened with interest and applauded with vigor.



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Season 1912-1913

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R. E. JOHNSTON

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GREATER NEW YORK

New York, February 19, 1912.

Edyth May Clover, the pianist, gave an enjoyable concert at the Waldorf-Astoria Hotel, February 15, enlisting the aid of Hans Kronold, cellist, and Joseph Apple, tenor. Miss Clover is known as a Scharwenka disciple, who has won praise by her playing in Chicago, Washington, the metropolis and elsewhere. She did particularly effective work in Rubinstein's "Valse Caprice" and the eighth "Hungarian Rhapsodie." Her touch is large, her tone of considerable variety, and this, with warmth of expression and intellectuality, combined to place her playing on high artistic plane. She made the most of the opportunity possible in the interpretation of the following standard pieces:

Waltz, E minor, op. posthumous,.....Chopin
Waltz, C sharp minor, op. 64, No. 2.....Chopin
Nocturne, F sharp major, op. 15, No. 2.....Chopin
Polish Dance.....Scharwenka
Nachtstucke, op. 23.....Schumann
Valse Caprice.....Rubinstein
Liebestraume No. 3.....Liszt
Rhapsodie Hongroise No. 8.....Liszt

Joseph Apple has a sympathetic tenor voice; he is a good singer. The audience was large and appreciative, and Miss Clover's annual concert must be chronicled as a decided success, cellist Kronold contributing largely to this, for the way he played Faure's "Elegy" and "Liebesfreud" drew forth warmest applause.

Harriet M. Dwight brought five pupils from Coxsackie, N. Y., to sing and play in a studio recital, with New York pupils, February 10, and this hour of music gave pleasure to all who heard it. The singers all stood at ease, sang with good style, natural voice production, nothing forced, and with unusually clear enunciation. Mrs. Dwight truly says that a teacher has to take such material as presents itself, and then develop voice or fingers according to the pupil's mentality and temperament. Sweetness and clear diction were present in all the voices, showing the watchful care of the teacher and ambition on the part of the pupils, while the pianists played with unusual correctness and style. On the program were songs by

Haydn, Woodman, Neidlinger, Greene, Arditi, Harris, Olcott and Patty Stair; and piano numbers by Bach, Sinding, Mendelssohn and Schütt. The recital won for Mrs. Dwight metropolitan standing, and especially the respect of fellow professionals who know good work when they hear it.

Emma Dambmann's musicale in her studios, Hotel Calumet, February 17, brought forward a group of unusually talented young singers. They were Helen Hoffmann, Beatrice Hollander, Margaretta Campbell, Ethel Walsh, Cortenay Collins, Claire Runkel, Kate Schechter, Miss Corey, Henrietta Wise, sopranos, and Gertrude Gugler, contralto, who sang in most delightful manner modern songs and oratorio numbers. One seldom hears so many fresh, young voices, under such good control, as on this occasion; and every singer understood, too. Miss Haskins and Mrs. Love assisted with violin solos, and Ethel Scheina with recitations. Prominent members of the Century Theater Club were in the gathering, and these, with the handsome hostess and husband, gave a decidedly interesting aspect to the time and place. Cortenay Collins, who has a fine coloratura soprano voice, and Gertrude Gugler, the contralto, furnished the vocal music at a social affair given by Mrs. John Jay Crawford, at the Majestic Hotel, February 16. The audience heard these young artists with every manifestation of pleasure, and Madame Dambmann, too, was proud of her pupils. At St. Luke's Church, Brooklyn, February 14, Margaretta M. Campbell, soprano, sang as soloist at an organ recital, the comments by the Brooklyn Eagle and the New York Herald being particularly complimentary.

George Kreykenbohm's youthful appearance is belied by the fine baritone voice he possesses; it seems to belong to a man of forty rather than to one half as old, as is the case. He was heard in a song recital at the Ziegler Institute (Metropolitan Opera House), where he studies. February 15, singing works by Beethoven, Schubert, Bohm, Gottschalk, Milenberg, Rubinstein, Burleigh, Bantock and

Van de Water. He uses his voice well, and on all sides were heard such phrases as "delightful voice," "how expressive," etc.

At the public meeting of the National Society for the Promotion of Opera in English at the Century Theater, Madame Ziegler, secretary, spoke on the subject of diction, claiming that singing in English depends largely on proper opening of the throat and relaxed jaw, points not so much needed in other languages. For this reason English, as a language to be sung, must be studied with a special purpose of open throat and vowels, combined with relaxed jaw and definite speaking. Letters were read from Mary Garden, Emma Eames, Mr. de Gogorza and telegrams from Bonci and Bispham.

Lambert Murphy, tenor; Perry Averill, baritone; Donald Chalmers, basso, with Betty Ohls, soprano, and Rose Bryant, contralto, these shared in giving Ernest Carter's romantic comic opera, "The Blond Donna," at the Century Theater, February 16. Franko's Orchestra of twenty-nine men, a chorus of forty, and Frank L. Sealy at the organ, collaborated, under the composer's direction, and there was beside the help of the Criterion Male Quartet. The work was given in concert form, having been completed in 1911; we are not told whether or no it was one of the competing Metropolitan Opera House prize works. Throughout the music is natural and spontaneous, the composer having no use for Strauss-Debussy affectations. A large audience of invited guests heard the work and vigorously applauded it.

Devoted graduates of the Hawn School of the Speech Arts, Henry Gaines Hawn, president, had their February meeting at Carnegie Hall, February 10, giving a miscellaneous program, consisting of monologues, readings, piano and vocal solos, ten numbers. The participants were Anthony Miranda, Mae Elizabeth Klingelsmith, Alice Forrester, Harry Mann, Mrs. T. D. Smith, Francis McCoy, Jennie Berkshire, Gertrude Daniels and Inez Banghart. All the readers are former students under Mr. Hawn, whose genial personality pervades all he does. Musically informed, he is exceptionally well equipped for coaching singers in correct diction, and his new book, just out, for which there is a large and growing sale, is entitled "Diction for Singers and Composers."

The thirtieth public service, American Guild of Organists, Frank Wright, Mus. Bac., A. G. O., Warden, Gerrit

SOME PRESS OPINIONS OF THE SUCCESS OF

CAROLINA WHITE

With Chicago-Philadelphia Grand Opera Co.

Carolina White made Maliella as vivid, as passionate and as picturesque as of yore—one of her finest creations. The picturesque page from the underworld of Naples was given in its entirety, leaving a vivid scarlet memory until it shall be heard again.—Chicago Daily News.

Carolina White's portrayal of Barbara was an almost pure delight, both vocally and histrionically, and if she grows rapidly in the next year as she has in the last, one may confidently prophesy her artistic and popular supremacy in her trying and uncertain profession.—Minneapolis Tribune.

The interpretation of the characters was admirable. Delightful Carolina White of the gorgeous voice and warm Southern beauty was a real joy as Maliella. The character is that of an impetuous, life-loving, passionate child of the people and she sang it with splendid abandon and dramatic power that surprised even those who know her work best.—Chicago American.

Carolina White (Maliella) is good to look at. She would make a most alluring Carmen. She is an aggressive and able actress and held her head up in queenly command on imperious order. Her voice is ideal in quality, like a wonderful elastic flute tone to pitch even in passion and despair. No singer yet heard here has so combined the keen dramatic instinct with the beautiful vocal organ.—Daily News, St. Paul.

Carolina White, as the handsome, sensuous and pleasure loving Maliella, had a part that gave ample opportunity for the exposition of her talents as a dramatic soprano, the music lying well within the range of her voice, and the characterization being of a sort that she performs convincingly and spiritedly. She sang surprisingly well and acted with compelling intensity.—Philadelphia Morning Telegraph.

Carolina White gave a most excellent representation of the coquettish Maliella. The part seems suited to the singer's temperament. Miss White ought to make a superior Carmen. She was in splendid voice and made her role much the most interesting of the whole performance. She was presented with two handsome bouquets at the close of the second act.—Philadelphia Evening Item.

Miss White, as Maliella, again disclosed a truly remarkable art of characterization. It is well that the last memory of her will be the memory of her acting and singing of the willful heroine of Wolf-Ferrari's work; for at no time during the season has any member of Mr. Dippel's numerous company achieved a reading of any part more convincing or more fine; and there have been few, indeed, who have approached its art.—Record-Herald, Chicago.



Great credit goes to Cleofonte Campanini, whose untiring labor on the novelty brought its reward in its success. With him, honorable mention should again be made of Carolina White. Miss White gave a vivid portrayal of the foundling with erratic tendencies, and her singing was admirable throughout. The exquisite quality of tone, the beautifully expressive interpretation, and the authority of her work was a tower of strength to the ensemble.—Inter Ocean.

Carolina White gave the role of Maliella with an unusual amount of temperament. It is quite the best work that this American singer has given us, and only praise of the highest character is to be credited, not only to the art displayed in her impersonation, but for the splendid voice in which she sang the long and difficult role. The opera is dependent almost entirely upon this role, and in every way Miss White acquitted herself admirably.—Philadelphia Ledger.

It was a keen pleasure to hear Carolina White in the tuneful and gracious role of Maliella, if only to eradicate the memory of her struggles last season with Puccini's impossible "Girl of the Golden West." Miss White's dark beauty was strikingly suited to the role of the petulant sweetheart of the Cammarist leader in Naples. Her acting was so vivid that the large majority of the audience which had been unable to find a story of the opera could not but have felt her every emotion.—St. Paul Dispatch.

Carolina White, as Maliella, was fortunately cast; the music is almost exactly in her vocal range, the stormy temperament of the heroine is one she delights to portray on the stage, and none could doubt that she was the beauty of her set in Naples, with sighing lovers galore. As this singer gains in experience her audiences become more and more strongly convinced that she is destined to an extraordinary stage career in grand opera.—Philadelphia North American, February 15.

Curtain calls came at the close of each of the three acts and Carolina White especially, who had the role of Maliella, received warm tribute, not only for her splendid singing, but also for enactment of a difficult and fiery role. A greater intensity could be given the part than it received at her hands, but her interpretation had sincerity and often her work had dramatic power. Her beauty fitted her regularly for the part of the passionate and reckless girl, and her voice seemed especially suited to the placing of the music for the role. Nothing that she has done here has shown her voice to better advantage and in no part that she has interpreted has she done better work. In the upper reaches of song her voice is flawless and the beauty of her singing is enhanced by her rich beauty.—Philadelphia Record.

Smith, Mus. Doc., original founder, was held February 15 at the Cathedral of St. John the Divine. Chairman H. Brooks Day, of the committee on public services, and William C. Carl, Mus. Doc., in charge of the public recitals, had worked to obtain attendance on the part of members of the Guild, and in consequence they were out in good force, some seventy organists, men and women, all in gowns, so making an impressive picture. Mark Andrews, F. A. G. O., played the "Vorspiel," by Bach; an adagio from his first sonata, and MacFarlane's "Reverie" to open service. Sullivan's "Yea, Tho' I Walk," from "The Light of the World," and Noble's "Glory to God!" were the principal choir numbers, organist Miles Farrow, of the Cathedral, playing the service. Frederick Schlieder, F. A. G. O., played the postlude, Borowski's "Andante and Allegro," from his sonata. The Guild was organized in 1896, authorized by the board of regents, duly incorporated, and has chapters as below:

Pennsylvania Chapter—Dean, the Rev. Julius G. Bierck.
New England Chapter—Dean, Walter J. Clemson, M. A., A. G. O.
District of Columbia—Dean, Oscar F. Comstock, F. A. G. O.
Maryland Chapter—Dean, H. Phillips, Mus. Bac. Cantab, F. R. C. O.
Illinois Chapter—Dean, Arthur Dunham, F. A. G. O.
Ohio Chapter—Dean, James H. Rogers.
Western New York Chapter—Dean, George E. Fischer.
Ontario Chapter—Dean, J. Humfrey Anger, Mus. Doc., F. R. C. O.
Quebec Chapter—
Michigan Chapter—Dean, N. G. Cory, A. G. O.
Southern California—Dean, Ernest Douglas, F. A. G. O.
Colorado Chapter—Dean, H. Houseley, F. R. C. O., A. G. O.
Minnesota Chapter—Dean, George H. Fairclough, A. A. G. O.
Virginia Chapter—Dean, John J. Miller, A. G. O.
Northern California Chapter—Dean, W. A. Sabin, F. R. C. O., F. A. G. O.
Washington-Oregon Chapter—F. Wilbur Chase, Mus. Doc., A. A. G. O.
British Columbia Chapter—Ferdinand Dunkley, F. R. C. O., F. A. G. O.
Missouri Chapter—Ernest R. Kroeger, A. G. O.

Francis Motley informs the present writer that "He has been singing (like) the devil lately," by which he means he has repeatedly sung the part of Mephistopheles in Gounod's opera, in Brooklyn (Metropolitan Saenger Hall, February 10), with the Mount Vernon Choral Society, etc. He sang these bass solos at the February 16 meeting of the Public Good Society, Hotel Astor: "Obstination" and "The Message." Others sharing in the music included Eugenio de Pirani, Florence Duryea, violinist; and E. Bronstein, cellist.

Christiaan Kriens, whose suite for full orchestra, "In Holland," was played with such success at the Sunday night concert, Metropolitan Opera House, took part in the annual concert at the Y. W. C. A., February 15, when he played works of his own for violin solo, assisted by Florence McMillan, accompanist.

Dagmar Rübner, pianist, played the Rachmaninoff concerto in the World concerts, Sunday afternoon, at Normal College, when the usual large throng filled the immense hall. The orchestra, of sixty men, was conducted by Prof. Cornelius Rübner, Mus. Doc., head of the Department of Music, Columbia University. A feature of the program was Professor Rübner's own symphonic poem, "Life and Victory." Miss Rübner is known as a most poetic and brilliant pianist, united with extremely graceful personality.

Lillian Russell is said to be singing better than she has ever sung in her life, at Weber & Fields', and this is directly due to Hattie Clapper Morris' instruction. Margaret Keyes is another of the Morris pupils whose name is known everywhere.

Wesley Weyman, the American pianist, whose Liszt recital at Mendelssohn Hall was a season's event, has been playing in Europe, beginning with Greece and Turkey. A recent interview with Rudolph Mayer, of the celebrated Concert Bureau, of London, quotes him as saying: "You ask me if I know Wesley Weyman, the American pianist? Yes, I do. He is under our direction in London and has made quite a stir in musical circles, and big things are anticipated; in the coming season he is playing in some of the orchestral societies."

Amy Grant's Sunday afternoon "Opera Recitals" at her studio, 78 West Fifty-fifth street, corner Sixth avenue, form the best means to become familiar with modern operas. She delivers the text in dramatic style, with the piano score played by an expert. This is her schedule for

the immediate present: February 25, "Siegfried"; March 3, "Götterdämmerung"; March 10, "Mona"; March 17, "Enoch Arden"; March 24, "Lobetanz."

Douglas Lane, lyric baritone, spent a season in Paris not long ago, for the purpose of personal vocal improvement and that of hearing and seeing things musical. He has pupils from distant points, some taking daily lessons.

Ernest R. Kroeger, of St. Louis, sends friends in the East a catalog of his published works; they number over 300, and include piano solos, duets, duo for two pianos; organ, vocal, violin, cello solos; vocal duets, quartets for women's voices; anthems, recitations with piano, chamber music and orchestral works. This is a fine record for so young a man. Perhaps he is best known as Master of Programs at the St. Louis Exposition, 1904.

At Parmlly Memorial Baptist Church, Boulevard and Fairmont avenue, Jersey City, Rossini's "Stabat Mater" is to be repeated Tuesday evening, February 27. Juliette Selleck, soprano; Mrs. Marshall Pease, alto; Charles W. Harrison, tenor; Charles F. Gallagher, bass. Madame Houghton-Sewall is the organist.

Beatrice Bowman as Gilda.

When the Montreal Opera Company produced "Rigoletto" on December 14, Beatrice Bowman, the brilliant American coloratura soprano, appeared as Gilda, and cap-



BEATRICE BOWMAN AS GILDA IN "RIGOLETTO."

tivated critics and public alike by her delightful impersonation of this role. It is indeed a tribute to Miss Bowman's powers as a drawing card that, in spite of very strong counter attractions of a social nature in the city on that evening, an extremely large audience gathered to hear the young singer in her first appearance in this role. At no time during the season has her beautiful art been displayed to better advantage, and the audience was not slow to realize that this was a characterization of exceptional charm. Storms of applause followed the duet with the Duke in the second act, the quartet in the fourth act and the "Caro Nome." The last named, in particular, being followed by such a tremendous demonstration that the progress of the opera was materially delayed until its cessation. In all of these the wonderful purity of her voice, its remarkable carrying power and the extreme brilliance and fluency of her vocalization were cause for wonder. The scene in the third act between Gilda and Rigoletto was entirely convincing, and in this act as well as in the famous quartet Miss Bowman displayed decided histrionic ability.

Although still new to the operatic stage, Miss Bowman has repeatedly proved herself infinitely more competent in the difficult art of properly costuming a role than many artists with long years of experience to their credit. Her costuming of Gilda was such as to give unalloyed satisfaction.

Kellerman Under New Management.

Marcus Kellerman, the bass-baritone, has signed with Haensel & Jones, of New York, and will sing under the management of the firm for the next two years.

COMING HOME

Next Season 1912-13



LOUIS PERSINGER VIOLINIST

Appeared with the following
European Orchestras This
Season:

Berlin, Philharmonic Orchestra

Dresden, Gewandhaus Orchestra

Breslau, Philharmonic Orchestra (twice)

Brussels, Orchestre du Théâtre Royal de
la Monnaie (eighteen performances)

Liège, Concerts Symphonique, Théâtre
Royal

Blankenburghe, Kursaal

Görlitz, Städtisches Orchester (twice)

Besides these orchestra concerts, he has
appeared in recital four times in Berlin,
twice in Leipzig, twice in Dresden and
once each in Halle, Weimar, Hanover,
Munich, Vienna, Hamburg, Frankfurt,
Brussels; and he will give three recitals
in May in London.

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NEW YORK

MIDWINTER MUSIC FESTIVAL IN UTICA.

The B Sharp Music Club of Utica, N. Y., gave its annual midwinter music festival at the Majestic Theater in that city, Monday and Tuesday, February 12 and 13. There were three concerts in all—two on Monday (afternoon and evening) and one on Tuesday evening. The forces engaged to assist the Utica Club were the Rome and Ilion Choral Clubs, the New York Symphony Or-

chestra sang a little slumber song by Wagner, also with orchestral accompaniment.

The other soloists appeared in familiar numbers, and they all achieved success.

Werrenrath Gives Recital at Newport.

Reinald Werrenrath, baritone, gave a recital at Masonic Hall, Newport, R. I., on February 15, under the auspices of the Newport Philharmonic Society. The Newport Herald of February 16 commented as follows:

The Philharmonic Society deserves well of the Newport public for bringing here Reinald Werrenrath, who gave a song recital at Masonic Hall last evening. It will be agreed, by all those who heard the concert, that musical critics, who have written complacently of Mr. Werrenrath, have not exaggerated his ability. Many terms have been used to describe his singing, but they may all be summed up in the phrase "he is a consummate artist."

He possesses the two essentials to genuine artistic singing, an intelligent grasp of the composer's meaning and clear enunciation of the words to which the music is written. There he presents through the medium of a most artistic use of a voice of unusual beauty. The subtle way in which he renders the most delicate shades of emphasis shows a very high development of the singer's art. All his tones were fully and smoothly produced without a hint of forcing at any stage, and with a quality which was purity itself. He has the rare gift of singing piano passages effectively and with great technical facility and the whole style of his performance is elevating and completely satisfying.

The program was a "stiff" one, comprehending the works of such widely differing composers as Handel and Grieg and Richard and nothing could have better illustrated the versatility of the singer than to contrast such a group as that of old Irish and English songs and those of Wolf.

That the audience liked the program and the singer could not be doubted for the applause was most liberal and enthusiastic. Mr. Werrenrath responded to an encore at the end of the English group by singing that old favorite "Drink to Me Only with Thine Eyes." It is safe to say that few, if any, ever heard it sung before with such perfection of tenderness and feeling.

It is to be hoped that this will not be Mr. Werrenrath's only appearance here. No better model could be presented to students of vocal music nor is it probable that any more finished artist will delight us until he comes again. Gene Ware deserves praise as a most excellent accompanist.



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MARIE RAPPOLD.

chestra, Marie Rappold, prima donna soprano from the Metropolitan Opera House; Elizabeth Dodge, soprano; Cecil Fanning, baritone; Georges Barrere, flutist; Alexander Saslavsky, violinist; Florence Mulford, mezzo-soprano; Evan Williams, tenor, and Horatio Connell, baritone. Thomas Ryan was the conductor of the festival chorus and George Fischer the festival accompanist.

The programs for the three concerts follow:

MONDAY AFTERNOON, FEBRUARY 12.
Unfinished Symphony Schubert
Orchestra.
Aria, Mad Scene from Hamlet Thomas
Elizabeth Dodge.
In the Spinning Room Dvorák
Solo for flute, Hungarian Fantasia Demerssemen
Georges Barrere.
March Slav Tchaikowsky
Orchestra.
Cantata, Sir Oluf Harriet Ware
Miss Dodge and Mr. Fanning, soloists.
Women's Chorus of the B Sharp Musical Club.
Waltz, Blue Danube Strauss
Orchestra.

MONDAY EVENING, FEBRUARY 12.
Wagner Program.
Marie Rappold, soloist.

TUESDAY AFTERNOON, FEBRUARY 13.
Overture, Tannhäuser.
Elizabeth's Greeting.
March and Chorus from Act II.
Prelude to Lohengrin.
Elsa's Song on the Balcony.
Prelude and Bridal Chorus from third act of Lohengrin.
Introduction to the third act of Die Meistersinger.
Prize Song from Die Meistersinger.
Dance of Apprentices.
Prelude and finale from Tristan and Isolde.
Good Friday Spell from Parsifal.
Ride of the Valkyries.

TUESDAY EVENING, FEBRUARY 13.
Samson and Delilah (in concert form) Saint-Saëns
With Madame Mulford and Messrs. Williams and Connell
as the solo artists

Madame Jomelli was originally engaged for Wagner night, but on account of her indisposition she was obliged to withdraw and then the festival committee at once negotiated for Madame Rappold, and the prima donna received permission from the Metropolitan Opera director to accept the engagement. Madame Rappold was in superb voice, and, as usual, her personality did more to win the favor of the great festival audience. Besides singing "Dich Theure Halle," from "Tannhäuser," Elsa's balcony song from "Lohengrin" and the "Liebestod" from "Tristan and Isolde," Madame Rappold, as an encore,

Augusta Cottlow to Wed.

The engagement of Augusta Cottlow, the popular American pianist, to Edgar A. Gerst, of San Francisco, has been announced by the mother of the prospective bride. Mr.



AUGUSTA COTLOW.

Gerst is a basso, who has studied with Bellridt, in Frankfurt-on-the-Main, and with Lombardi, in Florence, Italy. Mr. Gerst will return to this country in May, and the wedding is to take place in June, at the close of Miss Cottlow's season.

Fely Dereyne's Successes.

With a brilliant record of the season's appearances with the Montreal Opera Company, which included the leading roles in "Louise," "Carmen," "Le Chemineau," "Mignon," "Manon," "Tosca," "Faust" and Musetta in "La Boheme," Fely Dereyne, of the Boston and Montreal Opera Companies, more than justified the splendid predictions made for her by Director Henry Russell when Albert Clerk Jeannotte, director of the Montreal Opera Company, engaged her as one of his leading sopranos. The criticisms following her every appearance in the Canadian city have been unanimous in praise, and when she appeared twice with Tetrassini in Boston, singing the role of Mignon to



FELY DEREYNE.

the great diva's Filine, the recognition she received was so heartfelt and spontaneous, that the close juxtaposition of the world's greatest coloratura singer only served to display to still greater advantage the sincere art of the young French prima donna.

With the past season's successes to hark back upon, Madame Dereyne may feel well assured of a hearty welcome, not alone from her numerous Canadian friends, but from the continually increasing host of admirers she has made for herself in Boston and throughout the East upon her return to this country next season.

Renée Schieber Sings for the Poliklinik.

Renée Schieber, the young coloratura soprano, was one of the artists who appeared at the recent anniversary of the Ladies' Aid Society, connected with the German Poliklinik, held at the Arion Club House, on February 15. Miss Schieber sang Liszt's "Loreley" and "Love, I Have Won You," by Landon Ronald, and although encores were forbidden, the rule was relaxed in order that Miss Schieber might add another song, and for this she gave Schubert's "Haiden-Röslein."

Elsie S. Robinson, pianist; Eugenie Hirsch, soprano; Anna Braga-Franko in recitations, and the Mesdames Lavy, Kaufmann, Bernard and Schwarzenberg, in a humorous play, added interest to the program. The president of the society, Mrs. S. Breitenfeld, made an address. Philip Sipser and Madame Riegelmann were the piano accompanists.

Polese Sings for Cardinal.

Giovanni Polese, the popular baritone, has not only succeeded in creating an excellent artistic impression at his every appearance with the Boston Opera Company, but has become a great social favorite in addition. Thus, among the recent private appearances which won him great acclaim was one at the home of Cardinal O'Connell, February 15, where he sang the well known aria from "Thais" besides two beautiful compositions written by himself. Another appearance took place at the Beacon street (Boston) home of Mr. and Mrs. Fearing, when Mr. Polese made an equally good impression, as much through his winning personality, as by the charm of his fine vocal art.

Otto Neitzel's opera, "Barberina," had a great success at Crefeld recently.



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CHICAGO

CHICAGO, February 17, 1912.

The Theodore Thomas Orchestra rendered the following program at its Friday afternoon concert in Orchestra Hall, February 16, with Johanna Gadski as soloist:

Overture to Oberon Weber
Aria, Wer nahte mir der Schlummer, from Der Freischütz Weber
Symphony No. 4, E minor, op. 98 Brahms
Tristan and Isolde Wagner

Act I—
Prelude.
Wie lachend sie mir Lieder singen.

Act III—
Prelude.
Tristan's Vision.
The Arrival of the Ships.
Isolde's Love-Death.

Isolde, Johanna Gadski.

The Brahms symphony was Mr. Stock's most notable achievement. Madame Gadski's happiest selections were the two from "Tristan and Isolde," and it can easily be understood, after such magnificent renditions, why she is one of the greatest of the many great Wagnerian singers.

It was hardly possible to believe that a child, only ten years old, could give such interpretations as little Violet Bourne, who has been studying with Julie Rive-King at the Bush Temple Conservatory for the past season. The program that Miss Violet had prepared was a pretentious one considering her years. It follows:

Ballade, G minor Chopin
Berceuse Chopin
Waltz, E minor Chopin
Barcarolle (Tales of Hoffmann) Offenbach
The Long Day Closes Sullivan
Hexentanz, op. 17, No. 2 MacDowell
The Butterfly Lavalée
Sextet from Lucia (quartet arrangement) Donizetti
Mennet, op. 14 Paderewski
Rhapsodie No. 2 Liszt

Little Miss Bourne is a most remarkable child. Not only does she give such interpretations to her work as hardly seems credible in one so young, but she plays with poise

and amazing technic. The three Chopin numbers in the first group were given with such finish that it was hardly possible to believe unless one's eyes were riveted on the tiny figure at the piano that she was not a full grown pianist. The house was overflowing; a number of chairs had to be placed in the hall and standees were crowded to the very back of the hall. The Hexentanz, by MacDowell, and Lavalée's "The Butterfly" were given with beautiful



VIOLET BOURNE.

style. Little Miss Bourne has exceptionally fleet fingers and plays with remarkable exactness. The Liszt rhapsodie was awaited with breathless interest, as it seemed almost impossible to believe such a child could play this work. Not only did she play it, but it was given with such accuracy, style and exactness as to make one gasp. Miss Bourne's memory is exact and her facility for comprehending interpretative ideas are unusual. She plays with great temperament and everything she does is so unusually good that one is tempted to prophesy she will rank among the greatest pianists of the future. Not only is she pos-

sessed of marvelous pianistic ability, but she is a most simple and unaffected little girl. We are informed that her mother, who is a musician, has guided her studies at all times and, as Mrs. Bourne is a sensible and sane woman, little Violet will probably not be spoiled by too much flattery and adulation. The proceeds of the concert were turned over to Mrs. Bourne by the Bush Temple management, and several hundred dollars were netted for Violet.

The second concert of the Mendelssohn Club, under the direction of Harrison M. Wild, at Orchestra Hall, on Thursday evening, February 15, brought out a large and enthusiastic audience. The club had secured for this occasion Ellison Van Hoose, the American tenor, as soloist. Mr. Van Hoose sang the aria, "Che Gelida Manina," from "La Bohème," and three French songs in the first part. Mr. Van Hoose's diction is very distinct and his tone beautiful; he was given enthusiastic applause for his rendition of each number. The work of the club was, as usual, admirable and each number given a precise reading. The "Algerian Lullaby," by Louis Victor Saar, was most original. In the second part of the program Mr. Van Hoose was heard in four English songs, all of which he rendered in a very pleasing manner.

On Sunday afternoon, February 25, at 3.30 p. m., in Orchestra Hall, R. M. Talbot and Eleanor Fisher will present Elith Reumert, from the Royal Theater of Copenhagen, in readings from the tales of Hans Christian Andersen. Mr. Reumert comes to this country for a short tour by permission of the King of Denmark under the patronage of Queen Alexandra of England. He will read one of Mrs. Carter Harrison's fairy tales, "The Land of the Polar Star." Dalton-Baker, the English baritone, will also make his initial Chicago appearance on this occasion, with Eleanor Scheib, accompanist.

Vladimir de Pachmann will make his farewell appearance at the Studebaker Theater, Sunday afternoon, March 10, under the direction of F. Wight Neumann. At the request of his many admirers Mr. de Pachmann will play at his farewell recital a Chopin program exclusively, consisting of the most popular selections.

A musical afternoon by members of the artists' class of Regina Watson's school enlisted the services of the following pupils: Mrs. Dencker, Charles Kinney, Grace Curtis, Mrs. Dickinson, Charlotte Pettibone, Mrs. Hunt, Ella Herbert, Katherine Hayes, Luella Goodrich and Emma Roelle. A most interesting program was rendered and each pupil gave evidence of excellent instruction and played with musical understanding.

Sofia Stephalie has been enjoying a most successful concert trip through Kentucky, Tennessee, Virginia, North

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and South Carolina, Georgia and Florida, and in each instance she received the warmest welcome and greatest success. Madame Stephanie will go to California and then into Canada, where her tour has been booked solid. Madame Stephanie has received the highest praise from the critics in each city she visits.

"Cavalleria Rusticana" was given by the Winona Symphony Choral Society in Winona, Minn., Wednesday, February 7. Of the soloists the Winona Daily Republican-Herald reported as follows:

Mrs. H. M. Lamberton in the title role of "Santuzza" scored another triumph last evening. Mrs. Lamberton appears perfectly at home in grand opera, personality, voice and dramatic power comparing favorably with singers of wide reputation. It is seldom that any community finds it possible to call upon a singer who can give in so finished a manner the many important parts which Mrs. Lamberton has filled in recent years. In oratorio and opera, concert program, sacred music, Mrs. Lamberton's singing is always an expression of highest ideals in art. Her singing is ever a source of inspiration. Mrs. Lamberton is especially happy in music requiring orchestral accompaniment, her work in this respect being of unusual excellence in "Cavalleria Rusticana." Her part in the "Romanza and Scena" was given with superb effect.

Loro Gooch has a tenor voice, which won the audience by the prelude and "Siciliana," thus giving the keynote of the evening's success.

The Winona Independent said:

Mrs. H. M. Lamberton as "Santuzza" added to her laurels won on former occasions. Her voice has the brilliant quality necessary in sustaining a grand opera part. Her wide experience as an artist gave her role that fine distinction so necessary in singing music requiring dramatic power and rare vocalism. . . . Never was her art more effective than in the "Scena and Romanza," all of her numbers fully revealing her power in grand opera music. The part of Turiddu was taken by Loro Gooch, of Chicago. Mr. Gooch gave a fine rendition of the "Siciliana" and the duet with Mrs. Lamberton was one of the gems of the evening.

Both Mrs. Lamberton and Mr. Gooch are professional pupils of Herman Devries.

Pupils of Della Thal and Alexander Zukovsky gave a program of piano and violin numbers on Friday evening, February 16, in the Chicago Literary Club rooms. Those playing were: Dorothy Herman, Jack Silverman, Helen Friedman, Ralph Horween, Blanche Roush McCutcheon, Harry Cohn, Frances Gutwillig, Flora Hromatko, Dora Heyman and Nellie Wulf, all of whom did creditable work.

Arthur Nikisch and the London Symphony Orchestra of 100 players will sail for the United States on April 2. Concerts will be given in a number of Eastern cities, including New York, Boston and Philadelphia, before the appearance of the orchestra in Chicago, April 15, at the Auditorium Theater, under the management of Carl D. Kinsey. Nikisch has announced two programs for his American tour. One, including the Tchaikowsky "Pathétique" symphony, represents Beethoven by the "Leonora" overture, No. 3, and Wagner by many excerpts. The second program includes Beethoven's C minor symphony and Strauss' "Don Juan." The bringing to this country of Mr. Nikisch and the London Orchestra is one of the most stupendous undertakings in the history of music, and capacity houses at all American appearances are anticipated.

The last Tiffin musicale at the Blackstone Hotel, on Monday morning, February 12, under the direction of Eleanor Fisher, enlisted the artistic services of Boris Hambourg, cellist, and Edith Clyde, a talented young harpist, whose debut it was. Mr. Hambourg achieved a distinct success with the fashionable coterie that has made the Tiffin musicales a success this winter. His playing of the various numbers was artistic in the extreme.

The complete program to be given by the Minneapolis Symphony Orchestra of eighty-five musicians, Emil Oberhoffer, conductor, in Orchestra Hall, Saturday afternoon, March 9, under the direction of Carl D. Kinsey, has just been announced and will include the following numbers:

Overture to The Magic Flute.....Mozart
Symphony No. 1, C minor, op. 68.....Brahms
Scotch fantasia for violin, op. 46.....Bruch
Prelude to Die Meistersinger.....Wagner

George Hamlin will appear as soloist with the Theodore Thomas Orchestra at its two concerts in New York City on February 27 and 28, in conjunction with the Mendelssohn Choir, of Toronto. Elgar's "Caractacus," Berlioz's "Te Deum" and parts of Bach's B minor mass will be given at the first concert. The second concert will be devoted to "Manzoni Requiem," by Verdi.

Louise Hattstaedt, soprano, and Kurt Wanieck, pianist, appeared in recital on Tuesday evening, February 13, at Music Hall, before a large and enthusiastic audience. Miss Hattstaedt's voice is not of large compass, but is singularly sweet and moving, and she displayed special charm in her rendition of "L'Heure Exquise" and "Si Mer Vers," by Hahn. Miss Hattstaedt's voice is of charming quality and each number on the program was given an excellent

reading. The singer is a very young girl and is to be complimented for her excellent interpretative ideas and the skillful manner in which she rendered her part of the program. Her voice has a peculiarly sympathetic quality. Mr. Wanieck in selections by Rameau, Beethoven, Brahms, Schumann, Ravel and Liszt, displayed a fluent technic and pleasing tone. His selection by Ravel was a novelty here and he excelled in his reading of it.

Rosa Olitzka, America's great contralto, will give her annual song recital at the Studebaker Theater, Sunday afternoon, March 3, under the direction of F. Wight Neumann. Madame Olitzka has filled many engagements this year, both in the East and West, and she is a great social favorite in New York and Philadelphia, as well as in Chicago. Her program is as follows:

Aria, Pleurez mes yeux, from Le Cid.....Massenet
Nacht und Träume.....Schubert
Der Wegweiser.....Schubert
An die Musik.....Schubert
Frühlingsnacht.....Schumann
Immer leiser wird mein Schlummer.....Brahms
Rother Mohn.....Hugo Kahn
Two Russian folk songs.....
Spring Floods.....Rachmaninoff
Cry of Rachel.....Sauter
Hindoo Slumber Song.....Harriet Ware
Sussie Brusse.....Hans Herman
Winkele Wankele.....Die Flügeln
Der Lenz (by request).....Hildach

Frank Croxton and Reed Miller, of New York, will sing the bass and tenor roles in Edward Elgar's choral work, "Caractacus," to be given by the Apollo Musical Club, Harrison M. Wild, conductor, in the Auditorium Theater, Monday night, March 4. The entire Theodore

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John Francis Connors, one of the star pupils of Maurice Rosenfeld, music critic of the Chicago Examiner and a member of the Sherwood School faculty, gave a recital in the Sherwood School rooms on Saturday afternoon, February 17. His program included works of Bach, Liszt, MacDowell, Schloer, Tchaikowsky and Dohnanyi, and in each selection he showed unusual talent and the effect of excellent instruction.

The Ballmann Orchestra, at Turner Hall, at its fifteenth concert on February 18, will render a mixed program. Elsie de Voe, pianist, will be heard in the Grieg concerto, A minor.

The Festival chorus of 600 singers, for the next North Shore Music Festival, to be given at Evanston, May 23, 30 and June 1, is now being organized. Singers desiring to become members of the chorus should make application to Carl D. Kinsey, business manager, or to Peter C. Lutkin, musical director of the festival, at Evanston. Rehearsals will start at once on the choral works to be produced at this year's festival.

George Hamlin has received a telegram from Andreas Dippel requesting that he go to New York, February 24, to sing the part of Lieutenant Merrill in "Natoma."

A recital of concertos will be given by the Olga Matucka, Esther Hirschberg and Amy Johnson, with the assistance of the American Conservatory Orchestra, under the direction of Herbert Butler, on Saturday afternoon, February 24, at Kimball Hall. The Schumann A minor, Mendelssohn G minor concertos and the Weber "Concertstueck" will be played.

Kate Jordan Hewitt, former manager of the music department of the Fiske Teacher's Agency, has been appointed registrar of the Chicago Musical College. Mrs.

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Hewitt is one of the best known musicians and authorities on subjects pertaining to musical instruction and concert management in the West. She concertized under the name of Kate Jordan and built up the largest and most extensive exchanges for teachers of music to be found in America. Mrs. Hewitt has already assumed her duties at the school.

Georgia Kober, president of the Sherwood Music School, Chicago, gave a recital at Wahpeton, North Dakota, Tuesday evening, February 6. News has since come from Wahpeton announcing her big success. She played at Aberdeen, S. Dak., Friday, February 9, and proceeded to Mitchell, S. Dak., where she gave a concert, Monday, February 12.

Ensign William Broughton, a graduate of the Chicago Musical College, where he studied under Felix Borowski and Adolph Brune, has been named leading instructor of bands of the American Branch of the Salvation Army. His work of training members of the organization to become proficient instrumentalists for Salvation Army work is, at present, carried on at the Army Home, at Lytton, Cal.

Last Saturday morning, in the Ziegfeld Theater, a musical, "The Pagoda of Flowers," was given by students of the Chicago Musical College. Harold B. Maryott's lecture, "Aural Recognition of Harmony," preceded the musical entertainment. Lectures to be given during March will cover the subjects of "Physical Production of Sound" and "Talks to Teachers."

Heniot Levy, pianist, and a member of the American Conservatory faculty, will give a recital Wednesday evening, March 6, at Music Hall. **ANNETTE K. DEVRIES.**

Matinee Francaise.

At the Hudson Theater, New York, on Tuesday afternoon, February 13, the first Matinée Française took place.

The program began with "L'Enfant Prodigue," by Michel Carré, with music by André Wormser. The cast comprised Phrynette, Helen Goff (her first appearance in pantomime); The Baron, Harry Scarborough; L'Enfant Prodigue, Pilar-Morin. The well known Russian soloist, Eugène Bernstein, presided at the piano and rendered the beautiful operatic music which illuminates the silent acting of the piece.

Paul Dufault followed in three songs, "J'ai pleuré" (Hué), "Oh! si les Fleurs" (Massenet), and "Malgré Moi" (Pfeiffer), sung in that consummate fashion characteristic of this artist.

"Le Passant," by François Coffé, enlisted the services of Beverly Sitgreaves as Sylvia and José Ruben as Zanetto, after which Pilar-Morin presented a dramatic monologue, "The Actress," by Laurence Sterner. In this scene Pilar-Morin, by her pantomime work, conveys to her audience seven characters, viz.: the dresser (Marie), the dog (Charlie), the reporter, the call boy, the manager, the child (Nannette), the nurse.

Marie Gude sang "Ouvre tes yeux bleus" (Massenet), "Ninon" (Tosti), "Printemps Nouveau" (Vidal), and "Fêtes Galantes" (Hahn).

Beverly Sitgreaves gave some impressions of Sarah Bernhardt and Eleonora Duse and José Ruben was heard in a French monologue, "Enragé."

The affair was under the patronage of Mrs. J. Pierpont Morgan, Anne Morgan, Mrs. William Osgood Field, Elizabeth Marbury, Mrs. Ben Ali Haggin, Princess Amélie Troubetzkoy, Mrs. Benjamin Guinness, Lillian Nordica, Mrs. E. H. Gary, Mrs. Payne Whitney, Mrs. August Belmont, Mrs. Edmund L. Baylies, Elsie de Wolfe, Mrs. George J. Gould, Mrs. Paul Cravath, Victor Maurel, Prince Troubetzkoy, Frederick Townsend Martin, Albert Morris Bagby.

Mrs. Kohler Sings at Piano's Recital.

At Aeolian Hall, New York, last Saturday afternoon, Florence Tarker Kohler, soprano, sang four songs with Pianola accompaniment. She has a pleasing voice of considerable range, which she uses most agreeably. Her contributions were enjoyed by a large audience and she received generous applause.

PARIS

[All inquiries referring to American musicians and music as well as matters of interest to American visitors in Paris, or such as contemplate a visit to France, may be addressed to Frank Patterson, 1 Square de la Tour-Maubourg, to whom tickets should also be sent by those who desire their recitals or concerts to be attended.]

1, Square de la Tour-Maubourg,
Paris, January 29, 1912.

It is difficult to arouse the Parisian audience to genuine enthusiasm and Fannie Bloomfield Zeisler is one of the few artists who have appeared at the Lamoureux Concerts this season who succeeded in doing so. It was evident from her appearance on the platform that both audience and orchestra were well disposed toward her. The memory of her former appearances here was still fresh in the minds of her many ardent admirers, and advance reports received from her recent successful appearances in the cities of Germany had given rise to a spirit of keen anticipation. That this feeling was not to be disappointed became evident at the very entrance of the piano after the rather long orchestral introduction. All through the hall there were murmurs of subdued applause—not hand clapping, but the more deep, more subtle, more genuine expression of admiration invoked by the stirring of deep feeling. And this was not due to any pyrotechnical display—the concerto was the C minor of Mozart, which furnishes but little opportunity for the mere superficial exhibition of facility—but rather to a perfection and delicacy of touch and nuance that must have been felt even by the most casual of listeners. That singing tone, that exquisite phrasing, that gradual development of power in the stretto passages and no less gradual diminution to a vague mysterious zephyr, so classic, so Mozartian, could not fail to have its effect. The carrying through of the difficult cadenza, by Reinecke, conceived in modern style, and the perfect blending of this with the principal movement, were worthy of the highest praise, and indicated at the same time the artist's masterly technic and deep musicianship.

At the close of this first movement there was a burst of genuine enthusiasm which would have become an ovation had not the audience been held in check by its desire to hear more of this perfect interpretation of Mozart's masterpiece. And the second movement was, if possible even more successful than the first. Here the artist found an ample opportunity, of which she took entire advantage, of producing that warmth of tone, that splendid, voice-like touch, that perfect sense of musicianly, yet seemingly spontaneous and unstudied phrasing that gave this movement the character of a passionately tender love song. Everywhere about the great hall were heard the same murmurs of approval that greeted the opening bars of the first movement, and everywhere were seen upturned faces drawn in rapt attention toward the artist's magnetic charm. At the close of this movement, and especially at the end

of the last movement, the reception was all that the most exigent of artists could desire, and the opinion seemed everywhere to prevail that Madame Bloomfield Zeisler had proved herself to be one of the world's greatest women pianists.

And how about the men? Do you remember that famous concert that was given here last year by the Society of Composers? The works played were all new, all unknown, and were composed, some of them, by men whose names are on every tongue, some of them by men just beginning their career; but on the program not a name was given, the composers were safely hid behind the screen of anonymity. Suppose the same idea developed in a concert given by some of the world's greatest pianists, the players safely hid behind screens from the view of the public? Would we then be able to use the term "woman" in qualifying Madame Bloomfield Zeisler's claim to comparative greatness? Would she not stand side by side with the very greatest? Does her playing show any less force, power or vigor, less musicianship, less depth of understanding, wealth of shading and nuance, and perfection of interpretation than is shown by the greatest of virtuosi among the men? Surely not!

A new opera by Sylvio Lazzari, to a tragic Breton legend prepared for the stage by Henry Bataille had its first hearing at the Opera-Comique yesterday. The title of this work is "La Lepreuse" (The Leper), and a more utterly morbid and gruesome story could hardly have been imagined even by Poe. The outline of the story, which is said to be altogether legendary, is that of a young Breton farmer, who loves a girl who is a leper. The disease can only be given by a contact of the lips and for a time this is avoided. At last, however, this girl believes that her lover is faithless and, in order to revenge herself, gives him wine to drink from a cup which she has poisoned with her lips. He is soon attacked by the terrible disease. According to the old custom the burial service is read over the two and they pass away into eternal exile. This story appears rather abstruse on the stage and it has the one great fault, that it would be impossible for any one to guess its import without having first studied the libretto. As for the music, it is well constructed, modern, harmonically beautiful and well orchestrated, but it lacks melody and seems to your correspondent to fail in real inspiration. It does not differ greatly from the manner of the composer's songs and, like the songs, it gives the impression that the accompaniment was written first and the voice parts were fitted in afterward. Lazzari is a native of Bozen, in the Tyrol, and was born in 1858. He was a pupil of César Franck and resides in Paris, where several of his works have been given with some success.

Regarding the "Jester's Drinking Song," recently composed by George E. Shea, the well known American voice teacher residing in Paris, and published by the composer.

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the basso Cerdan of the Opera writes: "My sincerest thanks for your song and my compliments also, my dear fellow. It is perfect and I shall sing it often." The fact that the French translation of this song was made by the composer has already been mentioned. It is a fact worth repeating, for it is surely a rare thing that a born American acquires a sufficiently thorough knowledge of French to translate English poetry into French poetry, especially when it has to be fitted to the rhythm of a song. This knowledge was gained through Mr. Shea's long experience on the French stage, where he was the first American to make his debut. He was first heard at the Royal French Opera, at The Hague, and subsequently at Toulouse, Nancy, Angers and many other French cities. Finally he had the honor to be selected by the great Lamoureux (who first produced "Tristan and Isolde" in Paris), to sing the role of Kurwenal. Mr. Shea is a man for us Americans to be proud of, and it is no small advantage for American students to find a teacher who is equally at home in French and English and who has a practical experience of the stage as well.

This week the "Poem of Love and the Sea," by the late Ernst Chausson, was given its first hearing at the Lamoureux Concerts. This is an exquisite ballad for voice and orchestra, a work full of passion and grief, conceived in most modern style, suggesting a little the influences of Wagner and perhaps of Debussy, yet very individual. The same cannot be said for the fantasia for piano and orchestra which was played for the first time at the Concert Colonne by Mr. Borchard. Your correspondent was unable to hear this rendition, finding it impossible with the best will in the world to be in two places at the same time. He is assured, however, that Mr. Borchard distinguished himself and that the composition did not, facts that he does not in the least doubt, as he had the pleasure of hearing this work performed by the same artist not long ago at Conservatoire. Pleasure is not just the word, for the composer. His name is Louis Dumas, winner of the Prix de Rome in 1906, and he has neither imagination nor invention. It appears probable that no amount of study will ever give him anything but a passable technic with nothing to back it. It is reported that he has composed a very wonderful string quartet. It is hard to believe!

Emma Calvé was advertised to sing here last week. Your correspondent was unable to attend her advertised concert (fortunately), for inquiry on the following day exposed the fact that Madame Calvé did not appear. The concert was given at the time and place advertised, but it was not Madame Calvé who sang! Comment is unnecessary, but it would be interesting to know whether Madame Calvé ever heard anything about it.

The pianist who is playing through the sonatas of Beethoven in chronological order still persists in her task. She is reported to have reached the year 1816. It is to be hoped that she will not succeed in killing off poor Beethoven before this time!

Mr. Delma-Heide, who was for so many years Paris correspondent of THE MUSICAL COURIER, and who has recently returned to his old profession of teacher of "bel canto Italiano," has just issued a tasteful circular in which is reprinted most of what appeared in the editorial notes

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of THE MUSICAL COURIER of October 18, 1911. Mr. Delma-Heide is planning to give a recital at an early date

"L'Aigle," the new epic by Nougues and Cain, authors of "Quo Vadis," which has just been given at Rouen, seems to have caused a split among the critics. Some of them say it is the plot of a moving picture show with music that sounds like a selection of popular airs, others find it splendid, in every way equal to "Quo Vadis," and just the thing for America! The fact that Napoleon, who plays a principal part in this new epic, looks, according to his photographs, like an Irishman, suggests the idea that a good English title for this opera would be "The Irishman from Corsica." With this title its success in New York would be assured.

The recital given last evening at the Salle Gaveau by George Enesco proved to be a genuine triumph for this gifted young violinist. It is rare indeed that a musician wins renown simultaneously as composer and performer, but this is what Enesco has done, for he is already known and appreciated in America as well as Europe for his compositions, and is also rapidly coming to the fore as a violinist. Let us hasten to add that he forbears from putting his own compositions on his recital programs. The program last night consisted of a sonata by Locatelli, "Concertstück" by Saint-Saëns, partita in D minor for violin alone by Bach, "Dance of the Sorcerers" ("Le Streghe") by Paganini, and four pieces arranged by Kreisler from Couperin, Pugnani, Cartier and Friedemann Bach, the last with organ accompaniment. The principal characteristics of Enesco's style are wealth of tone, surety of intonation, long, free bowing, very powerful at times and absolutely steady on long sustained pianissimo notes, perfect double stopping and musically phrasing, as shown particularly in the last movement of the Bach partita, and fine trill which was exhibited in the accompanied cadenza of the Saint-Saëns number. The greatest popular success of the evening was won by the partita by Bach for violin alone. The Couperin and Friedemann Bach numbers were both repeated by insistent demand, and an additional encore was called for and given at the end.

U. S. Kerr a Singer of Unique Ability.

There are many singers in this country at the present time giving recitals and appearing in one way or another, but not all are possessed of the ability to win their way straight to the hearts of their hearers. Among those whose unique art invariably accomplishes this is U. S. Kerr, who is doing the best work of his career and those who procure his services deem themselves fortunate. Some of his important engagements are Binghamton, N. Y., November 24; Scranton, Pa. (his fourth in a short time), December 23; the Genesee Club, Hotel Knickerbocker, New York, with President Taft as the guest of honor, January 20; Utica, N. Y., February 1; Maryland Club, New York, February 17; New Castle, Pa., February 29. Several press comments are herewith appended:

One of the best numbers of the evening was Wagner's "Song to the Evening Star," a piece that contains many difficulties, and served to show the remarkable qualities of Kerr's voice. The Toreador's song from "Carmen" was equally pleasing and the audience applauded most enthusiastically when he gave Nevin's "Rosary" as an encore. Stephens' descriptive song, "To Horse," was given with true dramatic coloring and with such volume and power of voice that the audience was thrilled.—Utica, N. Y., Observer, February 2, 1912.

Mr. Kerr has a voice, which for its richness, smoothness and sustaining qualities, may be said to be quite marvelous. The many complimentary accounts of his work in other cities have not been exaggerated in the least, and those who heard him last evening knew they listened to a singer of rare artistic ability. His program was well calculated to display all the powers of his voice and he was repeatedly recalled. Once he answered with a second selection, Nevin's beautiful "Rosary," which is always a favorite. "The Land o' the Leal" was rendered with a pathos and beauty of expression which held the listeners entranced, and this was followed by a number of quite another character, but one which showed the dramatic qualities of the voice. This was Stephens' "To Horse." Perhaps the most beautiful number of the entire evening was Wagner's "Song to the Evening Star," and this more than any other showed the smoothness and wonderful flexibility of Mr. Kerr's voice. The last number was the Toreador's song from "Carmen" and it was magnificently rendered.—Utica Daily Press, February 2, 1912.

The large audience that assembled at the New Century Auditorium last evening to listen to Ulysses S. Kerr, basso-cantante, was most enthusiastic in its appreciation of the work of Mr. Kerr and justly so. Mr. Kerr has a voice, which for its richness, smoothness and sustaining qualities is seldom equaled.

Among the favorites of the evening were "The Land o' the Leal," "To Horse," "Song to the Evening Star" and the Toreador's song from "Carmen." As one of the encores he gave Nevin's beautiful "Rosary," always a favorite.—Utica Herald-Dispatch, February 2.

A London journal speaks of "the ever-increasing vogue of the operetta on the variety stage," adding that this "may be regarded as proof that the music halls are determined to justify their name." In this country the drift seems to be the other way, operettas tending more and more to become mere variety shows.—New York Evening Post.

SAMMARCO

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Some Press Comments of the American Press:

AS RAFAELE IN "THE JEWELS OF THE MADONNA."

Mario Sammarco as Rafaele, the leader of the Camorristi, acted and sang with compelling force. It seemed as if the role had been specially written for him, so well did he delineate the character of the bragging ruffian at whose feet the underworld groveled. In the serenade of the second act, Mr. Sammarco sang beautifully, and in the final scene in which he casts off Melliella, he rose to great artistic heights.—Minneapolis Journal, January 31.

Mario Sammarco had a better opportunity so far as singing went, and his rich, smooth baritone voice was delightful all through the opera. He is an actor of ability, and played with subtlety and cleverness the role of the swaggering leader of the Camorristi.—St. Paul Pioneer Press.

Sammarco (Rafaele) is a ringing baritone, who looked his part of the dashing but faithless dandy. A good actor, he was well matched with the other principals, and made his part thoroughly though delicately detestable by his lack of reverence and his refusal finally to play the man. He reached Tuesday night the height of his artistic achievement; he so played his part that he must despise himself for his perfection in it.—St. Paul Daily News.

Mario Sammarco was capital as the swaggering dandy, Rafaele, the leader of the Camorrist band.—Minneapolis Evening Tribune.

The part of Rafaele was cleverly sustained by Mr. Sammarco, a capable and conscientious artist, whose work is always acceptable and whose embodiment of the flashy rowdy was a closely studied and highly finished performance.—Inquirer, February 15.

Sammarco was a gay, reckless, debonair Camorrist, lending high musical value and dramatic dignity to many of the strongest scenes.—North American.

In the role of Rafaele, who is the dandified Camorrist leader in love with Melliella, Mario Sammarco had the assurance of manner and the commanding presence properly associated with the part. He was the third compelling figure of the drama.—Record.

The Rafaele of Sammarco was given with that artist's usual finish.—Press.

Sammarco has one of the jaunty, debonair characters in which he seems to delight as the foppish Rafaele, acts it with just the right touch of careless superiority and the requisite suggestion of cruelty, and sings sweetly with rich and sympathetic quality of tone.—Evening Bulletin.

Mario Sammarco meets every requirement as the Camorrist leader.—Evening Times.

The Camorrist leader of Mario Sammarco was a finished piece of sheer acting; the egotist and the "tough" were alike combined in this very real representation.—Evening Telegraph.

It was the finished and the most effective work of Mario Sammarco, as Rafaele, the leader of the Camorristi, which stood out over and above all others. This artist, so satisfactory in all he does, never gave us a more finished, more rounded and at the same time more suggestive and broadly sketched portrait than his Rafaele.

He is the jaunty, reckless, ill-bred lover and leader of men to the life. It is difficult to strike the exact note of the man who is a force among his kind, who is admired and looked up to in all respects and who strives to be the well-dressed man of the world, but who can only attain to the incorrect and flashy appearance of a "tough."

This Sammarco did with an art which was a sheer delight. He was the leader of the Camorristi and the self-assured lover of Melliella to the life. His easy, yet common walk; the twirling of his cane, the angle of his hat, the supposed to be fashionable clothes with their tawdry fit—all this and the endless suggestion of his manner were a triumph of histrionism. It need not be said how well he acquitted himself with the music of his role. His rich baritone was heard to its best advantage and in

the dramatic moments he so colored it that it expressed every shade of emotion which was required. His was a complete triumph and a creation which must go down in the annals of the lyric stage as one of its most brilliant standards.—Evening Star.

AS COUNT GIL IN "THE SECRET OF SUZANNE."

Mario Sammarco quite surpassed his first night's performance, singing Count Gil in splendid voice. So true to the theme of Ermanno Wolf Ferrari's one-act opera was the performance of Miss ——— and Mr. Sammarco that "The Secret of Suzanne" did not long remain a secret. Fine rage was superbly portrayed over the belief that there was another man in the case, when he came home and was met at the door of his drawing room by the fumes of tobacco.—Cincinnati Commercial Tribune, February 8.

"The Secret of Suzanne" took the house by storm. Sammarco as the Count left nothing to be desired. Sammarco, fine artist that he is, developed his role, which he sang exceedingly well with just that discrimination which defines the border of comedy and burlesque.—Cincinnati Times Star, February 8.

It was delightfully sung by Mario Sammarco, as the husband. Sammarco, who is a sterling artist and the possessor of a finely modulated baritone voice, was splendid as the husband, singing superbly and acting equally well.—Cincinnati Enquirer, February 8.

It would be impossible to find principals better fitted to unfold the tale than Sammarco and ———. Sammarco was delicious as the husband.—St. Louis Republic, February 4.

Mr. Sammarco's beautiful voice was heard to splendid advantage in this role, and he also created a favorable impression by his conception of the role of the jealous husband.—Pittsburgh Gazette Times, February 11.

This trio of artists gave both histrionically and vocally a well-nigh faultless performance of the comedy. Sammarco's role afforded him a fine opportunity to reveal the elegance of his art, and for a man who can sing the heavier baritone roles with such bigness of tone and forcefulness in acting as he can, the manner in which he sang and acted Count Gil stamped him once more as one of the great artists now on the operatic stage.—Pittsburgh Sunday Post, February 11.

Mario Sammarco duplicated his success of Friday evening. Sammarco realized the histrionic possibilities of the opera, and was delightful, particularly in the quarrel scene.—Pittsburgh Dispatch, February 11.

AS ALVARADO IN "NATOMA."

Mario Sammarco marked with his invariable distinction the role of Alvarado.—Minneapolis Evening Tribune, February 1.

Sammarco as Alvarado was the true type of Spaniard, cunning, polite and ardent. He also sang well.—Minneapolis Journal.

Sammarco made a very fine impression through his assured poise, his splendid voice and the distinction with which he discharged himself of his ungrateful part. Of the entire company Sammarco appeared to best advantage in "Natoma."—Cincinnati Times Star, February 7.

Another singer new to Cincinnati audiences is Mario Sammarco, who, in the role of Alvarado, the Spanish lover of Barbara, created a splendid impression by the artistic use of his beautiful baritone voice.—Cincinnati Post.

The great Sammarco had but a small chance to reveal his ability in the role of Alvarado, which he interpreted for all it was worth.—Pittsburgh Post, February 10.

Mario Sammarco, that prince of baritones, made an ideal Alvarado.—Pittsburgh Chronicle Telegraph.

BOSTON

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86 GAINSBORO STREET,
BOSTON, MASS., February 18, 1912.

The chief pleasures derived from Bruch's "Arminius," as given by the Handel and Haydn Society at Symphony Hall, February 11, was the excellent work of the soloists, Isabelle Bouton, soprano; Evan Williams, tenor, and Marcus Kellerman, baritone, who by their splendid vocal art, relieved the dull heaviness of this oratorio. Mrs. Bouton, singing the role of the priestess, displayed a sweet voice of pleasing quality, which she used most effectively. Mr. Williams, well known and admired in this city for his rarely beautiful and individual vocal art, proved himself more than ever the favorite on this occasion, while Mr. Kellerman, a newcomer to Bostonians, showed himself the possessor of a deep and resonant baritone, which was at all times suitable to the demands of the music.

Arthur Hackett, the popular young tenor, sang at two miscellaneous concerts in this city, February 6 and 9, where he was most warmly received. Other dates closely following are February 26 and 27, when he will sing Mendelssohn's "Ninety-fifth Psalm" and miscellaneous programs in Somerville, Mass.; April 10, the "Creation," Stoneham, Mass.; April 12, Stainer's "Crucifixion," Boston, and April 17, "The Messiah," at New Bedford, Mass.

The third and last concert of the Longy Club took place at Jordan Hall, February 12, with Mr. Noack, violinist, as the assisting artist, and the program comprising the following works: D'Indy, "Chansons et Danses," divertissement, op. 50; Enesco, sonata, No. 2 (for violin and piano); Raff, "Sinfonietta," op. 188. As has come to be expected at a Longy Club concert, each number was rendered with the most admirable musicianship, while the assisting artist added to this artistic excellence by his delightful playing of the Enesco sonata, in which he was accompanied by Mr. de Voto.

Ida Knapp, the talented young composer of children's songs, sang several groups of her own compositions before a well known woman's club of this city, February 10, receiving the highest praise on all sides for her charming voice as well as for the originality of ideas and treatment displayed in these songs.

A program composed exclusively of French songs by Debussy, Duparc, Hue and Hahn was the offering at the first recital in this city of Maggie Teyte, soprano, of the Chicago Opera Company. Irrespective of the wisdom of this choice of program, Miss Teyte gave evident pleasure to the large audience present by her artistic and delightful interpretations of a style of music which is apparently to her taste. Of the voice itself, the best that can be

said is that it possesses brilliancy and power at times, though utterly lacking in color, warmth and, in fact, every sensuous quality. Charles Wark, who was the accompanist, played with fine taste.

Helen Lindell, soprano, a young pupil of Madame de Berg-Lofgren, who is just starting her public career, sang at a musicale in Highland, Mass., January 3, where she met with great success, receiving many compliments on her fine voice and splendid method of vocal production, which caused many inquiries as to with whom she had studied.

Blanche M. Melanson, pupil of Felix Fox, of the Fox-Buonamici School, scored a most emphatic success at the midwinter musicale given at the residence of Horace N. Noyes at West Newbury, Mass., on February 11. Miss Melanson is not only a brilliant pianist, but an excellent student, hence the closing movements of the Chopin F minor concerto, which the young pianist gave as her first contribution to the program, were played more in the manner of the finished artist than the student making her debut. The group of piano soli, which included the "Zephyr" of Moszkowski; etude, op. 25, No. 9, of Chopin, and "Etude en forme de Valse," by Saint-Saëns, served to display still further the undeniable pianistic gifts which should, with further cultivation, bring this young artist far on the road toward ultimate success.

Alice McDowell, the gifted young artist pupil of Carlo Buonamici, gave the following program at the Fox-Buonamici School, February 16: "Allemande," d'Albert, "Tendre Aveu," Schutt; study, Paganini; valse impromptu, Liszt; barcarolle, Faure; "Man lebt nur einmal," Strauss-Taussig.

The postponed recital of Alwin Schroeder, cellist, and Kurt Fischer, pianist, took place at Steinert Hall on the evening of February 15.

Mabel Daniels' song, "The Villa of Dreams," which captured the prize given by the National Federation of Music Clubs, was the chief feature of the program given by the Chromatic Club at the Tuileries, February 13. George E. Hill, tenor, gave a most artistic rendering of this charming and musical work, and was accompanied by the composer at the piano. Other songs by Miss Daniels sung at this meeting by Clara Sexton Crowley, soprano, were "Lonely Lies My Way," "Starlight," "In the Dark" and "Daybreak," each distinctive and individual in treatment.

A recital by Gladys Adella Copeland, pupil of the Faelten Pianoforte School, took place in Faelten Hall, Feb-

ruary 27, when pieces by Bach, Schumann, Raff, Chopin and Weber-Liszt were played.

Florence Page Kimball, soprano, artist pupil of Clara Tippet, sang the following song group at the fourth concert of the Musical Art Club, held at Steinert Hall, February 16: "The Lost Child," Arthur Shepard; "Hymn to the Night," H. Campbell-Tipton, and "Petites Roses," H. A. Cefels. Aside from Miss Kimball's lovely voice and indisputable vocal gifts, she displayed an instinctive artistic insight, very rare in so young a singer, by her entire change of attitude between the brilliant concert piece of Campbell-Tipton and the light simplicity of the "Petites Roses." A young singer possessing every requisite for success, Miss Kimball should go far in her chosen career.

Elena Gerhardt's singing and the performance of Strauss' tone poem, "Death and Transfiguration," were the two remarkable features of the Boston Symphony Orchestra concerts on February 16 and 17, when the following program was given:

Symphony in G minor (K. 550).....Mozart
Scena, Die Kraft vermagt (My Strength Is Spent), from Der Widerspenstigen Zähmung (The Taming of the Shrew), Act IV, Scene 3.....Goetz
Tone poem, Tod und Verklärung (Death and Transfiguration), op. 24.....Strauss
Songs with orchestra—
Der Freund (The Friend).....Wolf
Verborgenheit (Secrecy).....Wolf
Er ist's (Tis Spring).....Wolf
Rhapsodie Roumaine, A major, op. 11, No. 1.....Enesco
(First time in Boston.)

Miss Gerhardt was in excellent voice, and made a deep impression by her wonderful art of sustained song and ability to convey through her tones every mood and thought of the composer. Strauss' music brought forth a storm of applause, while the brilliantly tuneful and lively strains of Enesco's Roumanian rhapsody closed the program.

Anton Wittek, concertmaster of the Boston Symphony Orchestra, will be the soloist at the concerts given by this orchestra in Philadelphia and Washington, February 19 and 20.

BLANCHE FREEDMAN.

German Conservatory Concert.

Carl Hein and August Fraemcke, directors of the New York German Conservatory of Music, 306 Madison avenue, presented a program of thirteen numbers—piano, violin and cello—at the junior class concert, February 16, in College Hall. The young players showed talent, and there were several who deserve special mention, because of the good work done, showing patient application and progress. These were Viola Peters, Balbina Herrmann, Harry Kaplan, pianists, in works by Haydn, Lange and Schumann; Alice Bruns and Ethel Bruns, violinists, who played "The Swan" and "Perpetuum Mobile." Others taking part were Martha Mahlenbrock, Emil Borsody, Charlotte Spitz, Ogden Marsh, Consuelo Furst, William Stutzman, Gladys Kingsley, Lina deNegri and Julius Simonovitz.

It was a pleasure to the good sized audience to hear this variety of instrumental music, performed so effectively, and even brilliantly, in many instances. Absolute attention is required by the directors, and there is seldom occasion to remind any one of this. The young performers went at their tasks in a way that showed excellent preparation, and some of these names will in time no doubt be found at the top of American virtuosi.

Friday, March 8, there will be a students' concert at College Hall. Tickets on application to the secretary, 306 Madison avenue, near Forty-second street.

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Helene von Doenhoff's Plan for Operatic Debutants.

By her forceful and sympathetic personality, Helene von Doenhoff has attracted the interest of several musical managers of international renown; these managers, as far as it lay in their power, have encouraged Madame Von Doenhoff's cherished plan of establishing a grand opera school for debutants. Thursday afternoon of last week Madame Von Doenhoff once more outlined her ideas for the benefit of THE MUSICAL COURIER representative, who passed a pleasant half hour with this celebrated authority on singing and operatic traditions, at the Von Doenhoff studio, 1186 Madison avenue.

"You want to hear more of my plans about a grand opera school for debutants," echoed Madame Von Doenhoff with some emotion.

"Why, bless you," continued Madame Von Doenhoff, "this is not a new idea of mine, but something that I advocated zealously years ago, and for which I prepared a circular that was published and widely distributed.

"As we in the musical world well know, millions upon millions are spent on musical education in this country, and what is not spent in the United States by Americans, is taken abroad and paid to European teachers. Now, what is the use of training young men and women for operatic careers, when only a few, a very few, out of every hundred have an opportunity to make an honest artistic debut?

"Our opera seasons in the United States are limited—about four months in New York, and for a lesser time in the other cities where grand opera is now given. So far as I have been able to discover, the only native singers who have had a chance to be heard here are those who first won their laurels in Europe. I grant there are two or three exceptions, who are allowed to sing at our American opera houses, without having first received the European endorsement; but, generally, you will find that the American singers in the Metropolitan Opera Company, the Boston Grand Opera Company, the Philadelphia-Chicago Grand Opera Company and the Montreal Grand Opera Company, have sung, with more or less success, in Germany, Italy or France. Had they not first earned fame abroad, our impresarios would never have engaged them for appearances in the United States.

"The late Heinrich Conried did much toward awakening national pride on behalf of American singers aspiring to sing in grand opera. From the number of Americans now singing at our grand opera houses, I feel sure that neither Mr. Gatti-Casazza, Mr. Dippel, Mr. Russell, nor Mr. Jeanotte, has any prejudices against Americans—but as managers keenly alive to their duty as it relates to the opera going public, no one can ask these men to allow a singer to appear on the stages of the Metropolitan Opera House, the Boston Opera House, the Philadelphia Metropolitan Opera House, the Auditorium in Chicago, or Her Majesty's Theater, in Montreal, unless that singer has had some stage experience. Now, where shall this experience be gained? In the studio of the teacher? Never! Never!

"I am sufficiently broad to declare that it requires more than one teacher to develop a grand opera artist. First of all, we must think of the singing. Voice placement is the beginning, and then if the teacher happens to be one who has himself (or herself) had some years' experience on the operatic stage, the student may undertake the study of some roles; but languages, dancing, fencing, diction and other musical branches, should be taught by other teachers. It is only by such training that we shall be able to develop liberally educated opera singers, and here I show the necessity for a national grand opera school for debutants.

"The main branch of this school should be established in New York, and we should have auxiliary schools in a dozen cities. In such an atmosphere, debutants for the operatic stage would acquire the experience that will enable them to sing before a critical audience, and do justice to themselves. No matter how great the individual talent may be, no matter how glorious the voice, the student hoping for operatic honors must have routine. In order to get this routine, many young American singers are taken abroad, and for the majority only the worst happens. Understand, I do not disapprove of some European schooling for Americans; often it is necessary, and then we know that European travel and study broaden the horizon for all intelligent men and women.

"The serious objections to a prolonged exile in Europe for the impressionable young American girl are that she is in danger of losing more than she can ever hope to gain; but, if the girl is properly chaperoned by her mother, and both have sound principles and enough money to tide them over from five to seven years, by all means let them remain in Europe, particularly now, when some of the best teachers in Berlin and Paris are Americans.

"Speaking of studying abroad, I recall a period in my own career. As you know, I am of Hungarian birth; I

had sung all over America in German and English companies, and on going to England I was requested to sing the role of Ortrud in English; the part did not happen to be in my repertory then, but I immediately learned it, and was ready to sing the role either in German or English within a fortnight.

"There is nothing visionary about a scheme for a grand opera school for debutants. All that is needed is an endowment and the proper staff of teachers. America is abundantly able to furnish both the money and the faculty, and perhaps, in the course of time, something of the kind will be established. When it comes I will do my best to help young singers to attain the goal.

"The number of disappointed singers possessing really fine voices and dramatic ability is astonishing, but their hopes, in the majority of cases, have been crushed for lack of opportunity to be heard under advantageous conditions.

"After a pupil has paid me for lessons for a term of years, my conscience troubles me until I have found something for him or her that will bring back to them some of the dollars they paid to me. If we can do no better at



HELENE VON DOENHOFF.
As Azucena in "Il Trovatore."

first, we find a choir position or a place with some reliable operetta company or with a reputable musical comedy.

"I have been able to locate a few of my pupils abroad, but the progress over there would be far more rapid if I could send them across the Atlantic with a year or two of stage routine, such as might be possible if we had a completely equipped school for grand opera debutants."

Tonkünstler Meeting.

Last evening (Tuesday) the New York Tonkünstler Society met in Assembly Hall, on East Twenty-second street, near Fourth avenue. Members and guests enjoyed the following offerings:

Sonata No. 2 for piano and violin (C major, op. 117). Enrico Bossi
Mrs. William Mason Bennett, piano; Elsa Fischer, violin.
Solos for violoncello—
Romance.....Hugo Becker
Humoresque.....Leo Stern
Bedrich Vanka, accompanied by Ludmilla Vojacek.
Songs for soprano—
Aus den oestlichen Rosen.....Schumann
Widmung.....Schumann
Wiegenlied.....Brahms
Die Forelle.....Schubert
Gretchen am Spinnrad.....Schubert
Charlotte Talcott Seaver, accompanied by Ethel Watson Usher.
Dumky—Trio for piano, violin and violoncello (op. 90).....Dvorak
Ludmilla Vojacek, piano; Alois Trnka, violin; Bedrich Vanka, violoncello.

Shakespeare Loses His Daughter.

Owing to the death of his only daughter, who was an excellent pianist, William Shakespeare has cancelled his Washington engagements and will hurry back to London. His future address will be as before.

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The Year's at the Spring.....Mrs. Martha R. Clodius, Brooklyn
The Year's at the Spring.....Miss Marjorie Arbour, Natchitoches, La.
Baby.....Mme. Rosa Olitzka, Philadelphia
Ah, Love, but a Day.....Miss Clara Sexton, Boston
Ah, Love, but a Day.....Mme. Marianne Flahaut, New York City
Ah, Love, but a Day.....Miss Leontine de Ahna, New York City
Ah, Love, but a Day.....Joseph P. Dupuy, Los Angeles
I Send My Heart Up to Thee.....Mrs. Edith L. Bradford, Boston
When Soul Is Joined to Soul.....Mrs. Edith Granville Filer, Detroit

Gena Branscombe.

Krishna.....Frederick Hastings, Brooklyn
Happiness (Glück).....Mrs. Luella Chilson-Ohrman, Appleton, Wis.

G. W. Chadwick.

A Bonny Curl.....Mme. Louise Homer, New York City
Aghadoc.....Miss Lilla Ormond, Boston
The Danza.....Mme. Namara-Toye, Washington, D. C.
The Danza.....Miss Laura Maverick, New York City
The Danza.....Miss Blanche E. Outwater, New York City
Sweetheart, Thy Lips.....Joseph P. Dupuy, Los Angeles
Thou Art so Like a Flower.....Miss Kelly, Taunton, Mass.
Allah.....Miss Blanche E. Outwater, New York City
Lullaby.....Miss Angel A. Choupourian, New York City
Northern Days (from "Two Folk Songs").....Miss Angel A. Choupourian, New York City

Habel W. Daniels.

Daybreak.....Miss Lilla Ormond, New York City
Daybreak.....Reinold Werrenrath, Wellesley, Mass.
Daybreak.....Charles Hargreaves, Detroit
Daybreak.....John E. Daniels, Boston
Villa of Dreams.....Mrs. Bertha Cushing Child, Boston
The Fields o' Ballyclare.....John E. Daniels, Boston
The Fields o' Ballyclare.....Clarence L. Wilson, Malden, Mass.
The Lady of Dreams.....Miss Rachel C. Kerans, Salem, Mass.
Starlight.....Lambert Murphy, Walpole, N. H.
Starlight.....John E. Daniels, Boston
In the Dark.....Mme. Coslett Heller, Dublin, Ireland
In the Dark.....Mrs. Bertha Cushing Child, So. Weymouth, Mass.
In the Dark.....Miss Rachel Kearns, Boston

Arthur Foote.

Once at the Angelus.....Alexander Heinemann, Cleveland
Once at the Angelus.....Miss Anna Miller Wood, Indianapolis
An Irish Folk Song.....Miss Anna Miller Wood, Indianapolis
O Swallow, Swallow, Flying South.....Miss Anna Miller Wood, Indianapolis
O Swallow, Swallow, Flying South.....Mrs. Washburn, Taunton, Mass.
The Night Has a Thousand Eyes.....Joseph P. Dupuy, Los Angeles
On the Way to Kew.....Mrs. Post, Palo Alto, Cal.
Constancy.....Miss Kelly, Taunton, Mass.
I'm Wearin' Awa'.....Miss Violet Ellis, Jamesburg, N. J.

G. A. Grant-Schaefer.

The Eagle.....Mr. Wm. Carver Williams, Berwyn, Ill.
The Eagle.....Charles Lutton, Evanston, Ill.
I Opened All the Portals Wide.....George Ashley Brewster, Chicago

Bruno Huhn.

Invictus.....Andrea Sarto, New York City
Invictus.....Francis Rogers, Lynchburg, Va.
Invictus.....R. Norman Jolliffe, New York City
Invictus.....Bertram Schwahn, Houston, Tex.
Invictus.....Claude Cunningham, Yonkers, N. Y.
Invictus.....Reinold Werrenrath, Galveston, Tex.
Invictus.....Paul Dufault, New York City
Invictus.....Marcus Kellerman, Pittsburgh, Pa.
How Many Thousand Years Ago.....Joseph P. Dupuy, Los Angeles
The Divan (Song Cycle for Soprano, Alto, Tenor and Baritone):
Edith Chapman-Gould, Soprano; Corinne Welsh, Contralto;
Bechtel Alcock, Tenor; Francis Rogers, Baritone, New York City.

Margaret R. Lang.

Summer Noon.....Mrs. Adah C. Hussey, New York City
Summer Noon.....Mrs. Ada Belle Child, Boston
Song in the Songless.....Edith Watkins Griswold, New York City
Song in the Songless.....Mrs. Laura C. Littlefield, Boston
An Even Psalm.....Mrs. Adah C. Hussey, New York City
Day Is Gone.....Mrs. Laura C. Littlefield, Boston
Day Is Gone.....Edith Watkins Griswold, New York City
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Various orchestral arrangements in preparation.

This opera has received its first performance in the United States at the Chicago Opera House on January 12 of the present year, having had its first performance on any stage in Berlin about three weeks prior. The phenomenal success which the work attained abroad as well as in Chicago has at once raised it to the highest rank of opera productions and the critical verdict of both cities has declared it one of the real great masterpieces since the days of Wagner.

PHILADELPHIA

PHILADELPHIA, Pa., February 18, 1912.

The Philadelphia Orchestra gave its seventeenth pair of concerts in the Academy of Music on Friday afternoon, February 16, and Saturday evening, February 17, Carl Pohlig, conductor. Alexander Heinemann, baritone, was the soloist. The program follows:

Overture, Le Baruffe Chiozzotte (comedy by Goldoni), op. 32, Sinigaglia
Rustic Wedding Symphony.....Goldmark
Archibald Douglas.....Loewe
Great ballad for baritone and orchestra.
Instrumentation by Hugo Kaun.
Alexander Heinemann.
Prelude to Act III, Natoma.....Herbert
(Conducted by the composer.)
Symphonic poem, The Wild Huntsman.....Franck
(After the ballad of Bürger.)

Without doubt the "Rustic Wedding" symphony is one of the most popular in the repertory of the orchestra. The Italian overture and Franck symphonic poem, in addition to the appearance of Alexander Heinemann, made a program strong in enduring orchestral and pleasure giving qualities. Mr. Heinemann is a gratifying representative of the art of singing without declaiming, and his selection, which suited his voice admirably, was as beautiful as dramatic.

S. Wesley Sears announces a series of organ recitals at St. James' Church, Twenty-second and Walnut streets, on the Saturday afternoons of Lent, commencing promptly at 3.45 o'clock. The first recital will be given on February 24.

The Hahn Quartet, Frederick Hahn, first violin; Lucius Cole, second violin; Harry Meyer, viola, and Phillip Schmitz, cello, gave the last concert of its Witherspoon series Friday evening, February 16. Harold Meek, baritone, and Gregory Kannerstein, pianist, were the assisting artists. The series has been one of most artistically arranged programs, and it is to be hoped that another will be arranged for next season in Philadelphia.

Edwin Evans, baritone, has been engaged as assisting artist at an organ recital in the Market Square Presbyterian Church, Germantown, March 7, and is to sing the baritone role in Parker's "St. Christopher," given by the Strawbridge & Clothier Chorus in the Academy of Music, April 16.

The Leefson-Hille Conservatory of Music announces its seventy-fifth concert, given by the faculty, on Friday evening, February 23, at Griffith Hall. Among the members who will take part are Mauritz Leefson, pianist; Henry Such, violinist; Emil Simon, cellist, and Frederick Maxson, organist.

Pauline Smith, recently located in Philadelphia, and who has opened a studio in the Baker Building, has one of the most beautiful music rooms in the city. It is an exact reproduction of the famous music room of Marie Antoinette at Petite Versailles. She has already many pupils, and many friends interested in her success.

Harold Nason recently appeared at a large soirée musicale given by John W. Converse in honor of Carl Pohlig. His solo numbers included the twelfth rhapsodie of Liszt, prelude of Rachmaninoff, and some of his own compositions. Scherzo-valse was particularly well received. Mr. Nason will play a new Russian concerto at one of the regular concerts of the Philadelphia Orchestra next season.

Camille Zeckwer gave a lecture, which proved most successful and interesting, on "Descriptive Music," with piano illustration, at the Fellowship of the Pennsylvania Academy of Fine Arts, Wednesday evening, February 14. As Mr. Zeckwer's success as a lecturer is here less known than as a composer, pianist and teacher, this was a good opportunity to hear him as a lecturer.

The Philadelphia Opera Company has returned from Chicago, and the repertory it offered for the week of February 12-17 was: "Quo Vadis," "Jewels of Madonna," "Tales of Hoffmann," "Cendrillon" and "La Traviata," and, of course, all the favorite and well known singers were cordially welcomed.

An event of the week was the Kubelik-Bonci concert in the Metropolitan Opera House, Friday evening, February 9. There was a large attendance, great anticipation, and all the applause that the two great concert artists could

wish. Each responded to encores, but perhaps when Bonci sang the Rodolfo song to Mimi from "La Boheme," the greatest amount of pleasure was felt, because it was just what the audience wanted. It is unnecessary to try to decide which artist won the lion's share, because both had it.

THE CALENDAR FOR THE WEEK.

Boston Symphony Orchestra, Academy of Music, Monday evening, February 19. Conductor, Max Fiedler; soloist, Anton Wittek, violinist.

Grand opera, "Jewels of the Madonna," Metropolitan Opera House, Monday evening, February 19. White, Dufau, Riegelman, Sammarco, Bassi and others. Conductor, Campanini.

Recital, Kathleen Goodson, pianist, Witherspoon Hall, Tuesday afternoon, February 20.

Recital, Elena Gerhardt, soprano, Academy of Music, Tuesday afternoon, February 20.

Philadelphia Orchestra, popular concert, Academy of Music, Wednesday evening, February 21. Conductor, Carl Pohlig. Soloists: Thaddeus Rich, violinist, and Henri Varillat, baritone.

Grand opera, "Thais," Metropolitan Opera House, Wednesday evening, February 21. Garden, Dalmores, Renaud; director, Campanini.

Philadelphia Orchestra, Academy of Music, Friday afternoon; conductor, Carl Pohlig.

Grand opera, "Tristan and Isolde," Metropolitan Opera House, Friday evening, February 23, 7.45 o'clock. Saltzman, Stevens, De Cisneros, Dalmores, Scott, Whitehill, Crabbe; musical director, Campanini.

Concert, Leefson-Hille Faculty, Griffith Hall, Friday evening, February 23.

New York Symphony Orchestra, Academy of Music, Saturday afternoon, February 24, 3 o'clock. Beethoven-Wagner program. Soloists: Gertrude Kennyson, soprano, and Cecil Ayres, pianist.

Grand opera, "Natoma," Metropolitan Opera House, Saturday afternoon, February 24. Garden, Osborne-Hannah, Galli, Egner, Guardabassi, Scott, Dufranne, Sammarco; musical director, Cleofonte Campanini.

Grand opera, "Rigoletto," Metropolitan Opera House, Saturday evening, February 24. Dufau, Berat, Ingram, Bassi, Costa, Scott; director, Perosa.

JENNIE LAMSON.

Cecile Ayres' Career.

Cecile Ayres, the American pianist, was born in Boston, Mass., and educated at Swarthmore College, where she received a thorough classical training. She was especially fond of history and literature and her class standing was high. When she left the college she was younger than most freshmen. She had studied piano music from early childhood, and during her college career she studied three years with Constantin von Sternberg in Philadelphia, and one winter with Wassili Safonoff in New York. In 1908 she went to Berlin, where she continued her studies with Safonoff and later with Ossip Gabrilowitsch. She made her Berlin debut in a concert at Bechstein Saal in February, 1910. Some of the leading Berlin critics then prophesied for her a brilliant career. Since then she has played not only in Berlin, but in other German cities under the management of Concert Direction Leonard.

At Munich, Gortitz, and Frankfurt Miss Ayres had most successful orchestral engagements. She also visited Norway, where she became greatly interested in the people, and their music, and where she was entertained by some of their leading musicians, including Mr. and Mrs. Christian Sinding, and also by the American Minister and Mrs. Pierce. Her two concerts at Christiania won her the enthusiastic praise of the most eminent of the Norwegian critics. Otto Winter-Hjem, in the Aften Posten, wrote:

Miss Ayres is already in possession of a virtuosity which will enable her to compete with the greatest technicians. But fortunately it is not this brilliant technical facility which lends the greatest charm to her work. She was born with a musical nature and for music, and when she dealt with compositions of poetical content this was plain to be seen. She was therefore at her best in Grieg and Chopin, which she played with an absolutely perfect interpretation.

The Berlin critics have made a special point of praising her Beethoven playing. In her recent recital in Berlin, December 6, 1911, she played the Beethoven sonata, op. 109, of which nearly every critic spoke in highest terms, several of them proclaiming her an artist of the first rank.

Dippel Secures Hamlin for Extra Performances.

Andreas Dippel, director of the Philadelphia-Chicago Opera Company, has secured George Hamlin to sing the leading tenor part in "Natoma," in Philadelphia. Mr. Hamlin sang all performances of this opera given during the ten weeks' season in Chicago, and although he has, since the close of the Chicago engagement, been filling concert engagements throughout the country, Mr. Dippel arranged to have Mr. Hamlin sing the part in the performances in St. Paul and Pittsburgh.

A festival of Swedish music is to be held in Dortmund, June 9, 10 and 11.

PHILHARMONIC CONCERTS AND PIANISTS.

Numbers on the Philharmonic Society's program of Thursday evening, February 15, and Friday afternoon, February 16, at Carnegie Hall, consisted of Berlioz's now familiar "Corsair" overture—recalling pleasant memories of John Berlioz Hector Paderewski Fund Rice—Strauss' serenade for thirteen wind instruments, Chopin's F minor piano concerto, Weber's "Euryanthe" overture and Dvorák's E flat (posthumous) symphony.

The Strauss work is an early effort on his part (op. 7) and shows nothing of the revolutionary destined to give the world "Heldenleben," "Don Quixote," "Salome" and "Elektra." The melodies of the serenade are simple, fluent and appealing, and the writing for the combination of wind instruments reveals skill in counterpoint and cleverness in color manipulation.

Dvorák's symphony, written about 1873, does not exhibit that composer at his best, and it was no undue modesty which prevented the publishing of the opus during his lifetime. Dvorák's widow was induced to part with the manuscript last year, and Joseph Suk, the late composer's son-in-law, revised and completed the almost buried symphony.

Whether the action of Mrs. Dvorák was impious, and whether the Suk tamperings constitute artistic arrogance, are questions which need not concern the New York musical public any too deeply at this time. The sole consideration to be discussed is whether the E flat symphony, suppressed by the composer, is worthy of his ripe talent and likely through public performance to sustain or possibly strengthen his fame. Be it said at once that such is not the case.

Aside from several touches of folk tune, treated in Dvorák's familiar style, this E flat symphony contains nothing of any strong musical interest in its three movements. The themes are naive almost to the point of childishness, in place of development there is wearisome repetition, and only here and there, in isolated measures, does one note even a trace of the contrapuntal skill and rhythmic resource which mark nearly all the later output of the Bohemian master. The entire composition sounds like the experimental stalking horse of a student, and as such it probably was regarded by Dvorák. Its resuscitation will in no way be permanent, for reasons self evident after last week's impartial hearings.

Adriano Ariani, the soloist in the Chopin F minor piano concerto, played that imperishable masterpiece with poetical feeling, lovely touch, polished technic and the appropriate infusion of "morbidness" into the romantic middle movement. He was received rapturously by the audience, and only the ostentatious removal of the piano from the stage saved him the cheerful trouble of playing several encores.

On Sunday afternoon, February 18, the Philharmonic Society again had the assistance of a fine pianist, when Katharine Goodson performed Tchaikowsky's B flat minor concerto. The orchestra did Haydn's twittering and innocuous C minor symphony, Grieg's two very elegiac melodies for string orchestra ("Herzstunden" and "Letzter Frühling"), Strauss' impassioned and richly scored love scene from "Feuersnot," Victor Herbert's prelude to the third act of "Natoma," a series of empty progressions in brassy iteration and Berlioz's "Rakoczy" march.

Miss Goodson scored the hit of the afternoon with her rousing delivery of the red blooded Tchaikowsky work. She was all vim, all eagerness, all Cossack abandon in the first and third movements, with a contrast of the real Muscovite melancholy which sings so movingly out of the slow section. The Goodson fingers and wrists were in splendid fettle, and what with sympathetic and voluminous production of tone, and brilliant and flawless performance of all the technical requirements, quite kept up their previous luminous reputation. The audience reflected the stirring effect exerted by the English pianist's achievement in its prolonged and thunderclap manner of applause.

Anthony for London.

Charles Anthony, the well known Boston pianist, has accepted a flattering offer to give a series of concerts in the English provinces, these to follow a recital appearance in Aeolian Hall, London, June 3, for which the pianist has arranged an unique and interesting program. In addition to this Mr. Anthony will play at Oxford and in a number of private engagements during the London season, while a second recital in that city will follow these appearances in short order.

Frank L. Waller in Boston.

Frank L. Waller, former organist and choir director of the Memorial Church of Christ, Chicago, has been engaged by Director Henry Russell as organist and concert accompanist for the Boston Opera Company, thus making Boston his permanent home. In addition to this work Mr. Waller has been actively engaged as professional coach by many of the artists with the company.

Active Summer for Constantino.

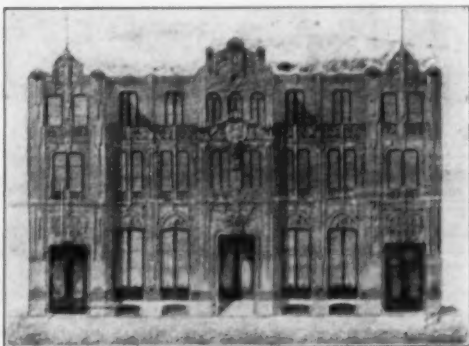
Closing his Boston Opera House season with a performance of "La Boheme," February 10, which his numerous admirers attended in a body, Florencio Constantino was the recipient of still further honors in the form of a large dinner tendered him by his friends February 15, just prior to his sailing for Havana. Booked for six performances in that city, the demand for seats was so great that he was quickly reengaged for six additional guaranteed appearances at his own price. Following these appearances Mr. Constantino will sail for Mexico where he is booked for



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FLORENCIO CONSTANTINO.

numerous engagements in Mexico City, as also in the smaller towns en route. So great, indeed, is the demand for his services that the Mexican government subsidized the capital city's opera house in order to secure the popular Spanish tenor for a series of performances.

At the close of his Mexican engagement, Mr. Constantino will stop over in Panama while en route to Buenos Aires. There he will make several appearances each, in Lima, Iquique and Antofagasto, and then on to Buenos Aires, where he will remain until the middle of October, singing in that city and in the neighboring towns of Rosario, Cordova, Bahia, Blanca and Bragado. Not content, however,



CONSTANTINO'S THEATER AT BRAGADO.

with the laurels he has reaped as one of the foremost tenors, Mr. Constantino also turned his attention to the business world, where he has been equally successful in making large land investments in Brazil as well as in building his own theatre in Bragado in which he appears for a number of performances, every summer, while leaving it available for dramatic and other uses during the remainder of the year.

I wonder what the music critics would do if some fell hand should snatch from the vocabulary the phrase, "haunting beauty"? They would be in the conversational dilemma of the Hester street merchant with his hands tied behind his back.—New York Morning Telegraph.

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Her name is too well known both as an Operatic and Concert Artist to require further comment at this time.

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ST. PAUL

St. Paul, Minn., February 16, 1912.

Two Wagner selections, "Bridal March to the Cathedral," from "Lohengrin," "Liebestod," from "Tristan and Isolde"; the second "Carmen" Suite; two pieces for string by Rychlik, "Caprice Bohème" and "Slavic Lullaby"; and the overture to "William Tell," were the orchestral offerings at the popular concert, Sunday afternoon. Experience has taught us to expect something quite worth while when Mr. Rothwell places excerpts from Wagner operas on his programs, and the performance of Sunday was no exception to the rule which he has established of intelligent, scholarly readings, and smooth, majestic rendition. The picturesque and vivid "Carmen" music did not fail of its usual appeal; an especially enjoyable number of the suite was Michaela's song, played by Christiaan Timmer, concertmaster. The string section acquitted itself well in the two beautiful compositions for strings by Rychlik. Florence Huebner Dukes, pianist, was the soloist, playing the Grieg concerto. Mrs. Dukes is the brilliant young pianist who played the Schytte concerto here last year with such success. She strengthened the former good impression with her able performance of the difficult Grieg concerto.

Lewis Shawe, accompanied by Lima O'Brien, gave the appended song program at a musicale at the Aberdeen, this week:

| | |
|---|---------------|
| Lungi dal Caro Bene..... | Secchi |
| Triste Ritorno..... | Parthelemy |
| Pensee d'Automne..... | Massenet |
| L'Adieu du Matin..... | Pessard |
| J'ai pleuré en rêve..... | Hue |
| Leis rudern hier Mein Gondolier..... | Schumann |
| Wenn durch die Piazzetta..... | Schumann |
| Über Nacht..... | Hugo Wolf |
| Mit Myrthen and Rosen..... | Schumann |
| Believe Me if All Those Endearing Young Charms..... | Old Irish |
| Meet Me by Moonlight..... | Wade |
| Rose How Enchanting..... | Spohr |
| You'd Better Ask Me..... | Lohr |
| Irish Love Song..... | Margaret Lang |
| Blow, Blow, Thou Winter Wind..... | Sarjeant |

Marie Rappold has been engaged as soloist for the Northwestern Saengerfest, to be held in St. Paul from July 24 to 27.

The spring tour of the St. Paul Symphony Orchestra has been abandoned.

It was Children's Day at the Schubert Club, Wednesday afternoon, when each member had the privilege of bringing one child guest. The program was given by Mrs. Harry Lee Mundy, violinist, who played "Aria" (Locatelli), "Le Cygne" (Saint-Saëns), "Dutch Dance" (Dittersdorf), "Humoresque" (Dvorák), "Souvenir" (Drdla), accompanied by Mrs. Charles Dudley Robinson. Helen K. Fillebrown, one of St. Paul's superior pianists, played "Etude Mignonne" (Schütt), two of the "Scenes from Childhood" (Schumann), "Will o' the Wisp" (Jensen),

and "Wedding Day" (Grieg). Nellie T. Krebs sang a group of charming children's songs, many of which were appropriate Valentine's Day sentiment. Miss Krebs was accompanied by Ina Grange. The meeting of March 13 will be the occasion of the annual reciprocity program by the Thursday Musical Club, of Minneapolis.

Mr. and Mrs. F. H. Snyder will sail February 21, on the Adriatic. They will take the Mediterranean trip, and are planning to spend some time in Switzerland, Italy, and in London and Paris.

MARY ALLEN.

Lola Carrier Worrell, Composer.

American composers number among their ranks many women who have added greatly to the volume of good



LOLA CARRIER WORRELL.

music produced in this country, and none of them seems destined to be more appreciated than Lola Carrier Worrell, of Denver, whose compositions are now attracting such favorable attention wherever they are heard. Mrs. Worrell's success followed years of study and preparation,

but it is interesting to know that she comes from early Colonial stock and that her ancestors were musical. Her grandparents, Mr. and Mrs. John M. Allen, were pioneer musicians in Southern Michigan, the co-laborers with Root, Woodbury, Bradbury and Mason, in developing a love for music in the new territory during the first half of the last century. Her mother, Addie Allen Carrier, was also gifted musically, and both in Michigan and Colorado has left her impress upon the musical life of the communities in which she lived.

Mrs. Worrell was born in Michigan, and has passed her adult years in Denver, where she is active in promoting the musical interests of that very sturdy Western city.

Like many composers she began young, her first effort being a waltz, written when she was ten, and dedicated to her mother. About 1903 her works began to take form, and since that time she has produced many songs, all of interesting, original and striking character. Her songs are better known, perhaps, because of the wide demand which she has met for composer recitals, in some of which she has interpreted her own compositions, and in others has had them interpreted by well known artists. In both cases they have won instant recognition for their musical worth and for the fine flow of melodic feeling which they express.

These recitals have been given throughout the West, the Middle West and the East. In New York and Boston she has been especially well received.

Her songs, published by the White Smith Company of Boston, New York and Chicago, are: "It Is June," two keys; "Song of the Chimes" (lullaby), two keys; "Cloris Sleeping" (old English), three keys; "Mistress Mine," two keys; "Who Knows," two keys; "In a Garden," three keys; "Waiting," three keys; "Eternal Love," three keys; "Over the Sea My Laddie Sailed," two keys, while a number of other songs are still in press.

A few of the many artists now singing Mrs. Worrell's songs are Frances Alda, Corinne Rider-Kelsey, Bernice de Pasquali, Edith Chapman-Gould, Janet Spencer, Olive Fremstad, Claude Cunningham, Marcus Kellerman, Alexander Heinemann, David Bispham, Lucille Stevenson, Arthur Middleton, Johanna Gadske, Frieda Langendorff, Henriette Wakefield, Madame Namara-Toye, Minna Kaufmann, etc.

Madame Reman in Recital.

Before an audience of 200 friends and members of the MacDowell Club, Ida Reman, a soprano of splendid vocal attainments, made her debut at the MacDowell Club rooms, 108 West Fifty-fifth street, New York, on February 17, and scored an instantaneous success with the following program:

| | |
|-------------------------------|--------------------------|
| Il mio bel fuoco..... | B. Marcello (1686-1729) |
| Le Violette..... | A. Scarlatti (1659-1725) |
| Das Veilchen..... | Mozart (1765-1791) |
| Tambourin and Berceuse..... | Seventeenth Century |
| My Lovely Celia..... | Monroe (1760-1792) |
| Wohin..... | Schubert |
| Wie Melodien..... | Brahms |
| Ständchen..... | Brahms |
| Aus den Oestlichen Rosen..... | Schumann |
| Der Sandmann..... | Schumann |
| Frühlingsnacht..... | Schumann |
| Thy Beaming Eyes..... | MacDowell |
| The Bluebell..... | MacDowell |
| Mandoline..... | Debussy |
| Le coeur de ma Mie..... | Dalcroze |
| Ständchen..... | Richard Strauss |

Gifted, above all, with instinctive interpretative gifts of the very first order, Madame Reman displayed these to such excellent advantage that her program was nearly doubled in length, in answer to the many encores which the instant applause brought in its wake. Karl Schindler played the accompaniments in his own inimitable manner, and the entire concert was voted a unique success from every point of view.

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MINNEAPOLIS

MINNEAPOLIS, Minn., February 16, 1912.

The program for the Sunday popular concert included: "March Tzigane," Lacombe; overture, "Robespierre," Litoff; "Nutcracker Suite," Tchaikowsky; "Evening Under the Trees," Massenet, with cello and clarinet duet played by Willy Lamping and Salvatore Nirella; "Stories From the Vienna Woods," Strauss; second Hungarian rhapsody, Liszt, with harp cadenza by Henry J. Williams, of which the Minneapolis Journal says:

A brilliant harp cadenza, written by Henry J. Williams, was played by him with a fine sense of proportion. It fully preserved the character of the Liszt music and was, in a measure, a summary of the principal ideas of the rhapsody.

Maude Fenlon Bollman, soprano, was the soloist.

The program of the Thursday Musical this week was composed of French works and a few Italian. The opening number was a composition for organ and piano, "Scene Veneziana" (Pirani), played by Elvina Chenevert Lawson and Eloise Shryock. A quartet for women's voices, "By the Sea" (D'Indy), was sung by Martha Cook, Ella May Minert, Grace Chadbourne and Carolyn Thompson. The work of the quartet in this composition, which requires study of detail and careful shading, gave evidence of the musical ability and superior quality of voice of which each member is the possessor. Lillian Nippert gave a really fine performance of Saint-Saëns' "Rondo Capriccioso," with clean bowing, well marked rhythm, and good tone. Miss Shryock in her accompaniment was in full accord with the soloist. "The Tears Fall in My Soul," by Debussy; "Soupir," by Duparc; and "Le Chevalier Belle-Etoile," by Augusta Holmès, were sung by Eleanor Poehler with the musicianly intelligence that always characterizes her work. Mrs. Lawson played with excellent finish three organ numbers: Toccata from the fourth symphony of Widor, "Le Petit Berger" (Debussy), and "Meditation" (Lefebvre). Kathleen Hart, who sang "Les Filles de Cadix" (Delibes), "Les Cloches" (Debussy), and "The Gypsy" (Donizetti), displayed brilliantly clear and ringing tones in her coloratura passages. The bright, care free songs of Delibes and Donizetti seemed to be exactly Miss Hart's forte until one paused to recall her remarkably artistic interpretation of the strongly contrasting song of Debussy; in "Les Cloches" was revealed the particularly rich color of her lower register. To close the program Mrs. Poehler and Miss Hart sang "Neath the Chances of Battle," part of a scene from "Aida."

A notable concert, one that gave much pleasure and one that was worth a good price of admission, filled the weekly free recital hour at the Minneapolis School of Music, Oratory and Dramatic Art, Saturday morning. The recital was given by Wilma Anderson Gilman and Giuseppe Fabbrini, who played an intensely interesting program of two piano numbers, including fantasie (Mozart-Grieg), the Chopin etude in A flat, "Gavotte Musette" (Raff), and three Hungarian dances by Brahms. The Chopin Study, played in unison, was performed no less than three times in response to the warmly expressed approval of the audience that completely filled the recital hall; and these were not the only repetitions demanded. Though this recital was of especial interest, it is but one of the fine programs that are offered at the school every Saturday morning, and which give instruction and inspiration to students and a great deal of enjoyment to all who hear them.

Marion Baernstein, violinist, assisted by Alma Johnson Porteous, contralto; Rose Baernstein and Louise B. Albee, accompanists, will appear in recital at First Unitarian Church, Monday evening, February 19.

The second Apollo Club concert of the season was given Tuesday evening, with Oscar Seagle as soloist. The first choral number was "Joy to the Victors" (Sullivan). It was sung with a will and as it is the kind of song that the club sings best it was an enjoyable number. The Credo, from "Messe Orpheonistes," by Gounod, was sung with the dignity and stateliness it demands, and the organ, played by Oscar Grosskopf, added to the effect. Besides these the test work of the chorus was done in "Night Witchery" (Storch), "Ma Pale-brown Lady Sue" (Bartlett), a tuneful negro ditty, which made the hit of the evening (its tenor solo was taken by W. O. Newgord), and "Land Sighting," from Olaf Trygvasson (Grieg), in which Mr. Seagle sang the solo part, given dramatically and with good tonal balance. An arrangement of the "Evening Star" song, from "Tannhäuser," was unfortunately given place on the program; unfortunately because as an arrangement for chorus it is not a success, and be-

cause it was not sung well enough to conceal its defects. The most brightly shining spot in the program was "A Devastating Storm," by Paul Bliss, the composer of many charming little funny songs. The text of "A Devastating Storm" goes thus:

Hark, hark, the storm draws near.
It blows, howls, it shrieks, thunders.
It roars overhead, it roars overhead
The heavens clear; upon the pavement,
Cold and still,
A little worm lies dead.

The little worm wound its tortuous way legatoly up and down through the tenor and bass sections of the chorus, until finally it stretched its sinuous length, and did indeed lie, with fine dramatic effect, dead. Other songs by the chorus were: "The Witch," MacDowell; "O Mother Mine," Neidlinger, which after the familiar and perfectly adapted setting to the same words by Frank Tours, seems inadequate, and "In Old Madrid," Trotter. William Rhys-Herbert as accompanist supported the club ably. The Apollo Club was exceedingly happy in its choice of soloists, and Mr. Seagle afforded the utmost enjoyment by his thoroughly artistic presentation of a widely varied

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number of songs, including "Non piu andrai" (Mozart), a French melody of the seventeenth century, "Eros" (Grieg), two gypsy songs (Dvorák), "Mit deinen blauen Augen" (Strauss), and "Die Frühlingsnacht" (Rachmaninoff), with a generous number of encores.

Kathleen Hart, soprano, was presented in recital by Tuttle Memorial Church Friday evening.

The recital for the regular hour, at the Minneapolis School of Music, Saturday, February 17, will be given by Lilah Nesbitt and Florence Elwell, piano pupils of Carlyle Scott, and Belle Sandford, Genevieve Brombach, Helen Crittenden, and Irene Branley, piano pupils of Wilma Anderson Gilman; Grace Chadbourne, soprano, advanced pupil of William H. Pontius, will sing two groups, with Hortense Pontius Camp at the piano. The program follows: "Drifting," Friml; impromptu, Reinhold, Florence Elwell; "Boat Song," Ware; "At Dawning," Cadman; "The Primrose Dell," Spross, Grace Chadbourne; romance, Schutt; polonaise, Chopin, Lilah Nesbitt; piano, eight hands, two Slav dances, Dvorák, Belle Sandford, Genevieve Brombach, Helen Crittenden and Irene Branley; "Will o' the Wisp," Spross; "Birthday," Woodman, Grace Chadbourne. Wilma Anderson Gilman will give the fifth interpretative recital, Saturday, February 17. The subject is "Liszt. His Works and Influence." The lecture for next Saturday will be "Chopin." Magdalene Dahl, soprano, pupil of William H. Pontius, will give a program before the Association of Lutheran Churches at the Masonic Temple, February 27. Grace Chadbourne, soprano, pupil of Mr. Pontius, gave a delightful program before the Educational Association at the Commercial Club, Thursday evening, February 15. Hortense Pontius Camp was the accompanist. A valentine party was given at the home of Mr. and Mrs. William H. Pontius, February 14. Pupils of Mr. Pontius were the guests. Operatic "records" formed the program of amusement. Mrs. Charles M. Holt read from the poems of Arthur Upson before the St. Paul Institute of Arts and Letters at the St. Paul Hotel, last Thursday. The program included "Tides of Spring," "The Path" and "A Rainy Day." Kate Mork, pianist, assisted. Pupils of Alice R. O'Connell, of

the dramatic department, will present three one act plays in the school hall on Thursday evening, February 22, assisted by Lewis Priebe and Louise Hersey and Herbert Elwell, piano pupils of Gertrude Hull. Following is the cast: Edith Ballweber, Madelon Kischel, Helen Zesbaugh, Pauline Worth and Marjorie Raine. Harriet Hetland, member of the faculty of the dramatic department, gave a reading of "Polly of the Circus" in the school hall before a large and enthusiastic audience last Tuesday evening. Miss Hetland used her own cutting of the story, which so delightfully intermingles the joys and sorrows of Polly, the heroine, with the broad, humorous character sketches of the little country town where the action takes place. Miss Hetland proved herself well fitted for the readings. She is particularly good in depicting homely humor and pathos. The many characters were distinctly drawn, and the entire effect of the reading was pleasing and artistic.

MARY ALLEN.

OBITUARY

Wilbur MacDonald.

Wilbur MacDonald, director of the musical department of the Polytechnic College at Fort Worth, Texas, died February 1, after a brief illness. Mr. MacDonald was a teacher and pianist of unusual ability, and though only thirty-four years old at the time of his death, he has exerted a marked influence on the musical life of Texas, and not only Fort Worth, but the entire State will mourn his loss. For the past five years he has been at the head of the musical department of Polytechnic College, and the present high standing of this department is due largely to his marked ability and untiring interest and enthusiasm. His death is a great loss to this institution and to the city of Fort Worth.

N. Y. S. M. T. A. to Meet at Columbia University.

The New York State Music Teachers' Association will hold its twenty-fourth annual convention at Columbia University, New York City, June 25, 26 and 27. The officers of the association are: Gustav L. Becker, of New York, president; Amy Graham, of Buffalo, vice president; E. Pearl van Voorhis, of Fishkill-on-the-Hudson, secretary and treasurer. Program committee: Walter L. Bogert, chairman; Arthur van W. Eltinge and C. L. Valentine. The new circular issued by the committee requests the co-operation of every earnest teacher of music in the Empire State. This being the beginning of the silver jubilee year, the association hopes that the forthcoming convention will interest the musical fraternity in adjoining States and that as many as possible will make an effort to attend the sessions, for which attractive programs are promised.

Among co-workers, lecturers, advisory and those giving endorsement to the plans so far formulated by the officers and committees, the following names may be mentioned: E. M. Bowman, American College Musicians; W. J. Baltzell, editor of *The Musician*; Bernardus Boekelman, James Francis Cooke, editor of *The Etude*; Ernest T. Carter, M. Castellanos, Kate Chittenden, Dean Institute of Applied Arts; Calvin B. Cady, Teachers' College, New York; Frank Damrosch, Director Institute of Musical Art; Walter Damrosch, Conductor Symphony Orchestra; Gaston Dethier, Arthur Foote, August Fraemcke, Director New York College of Music; Arthur Farwell, Charles H. Farnsworth, Teachers' College, New York; Percy Goetschius, author and composer; George C. Gow, Director Music, Vassar College; Rubin Goldmark, theorist and composer; Oscar Garrisen, vocalist and lecturer; W. W. Gilchrist, composer and musical director; Victor Herbert, Joseph Henius, composer; Carl Hein, musical director; Henry Holden Huss, Rafael Joseffy, Leonard Lieblich, *THE MUSICAL COURIER*; Daniel Gregory Mason, Columbia University; Eduardo Marzo, Albert Ross Parsons, American College Musicians; Cornelius Rübnér, Columbia University; Xavier Scharwenka, Berlin Conservatory; Constantin von Sternberg, Philadelphia; Carlos Sanchez, vocal teacher; Edmund Severn, violinist and composer; Mr. and Mrs. Thomas Tapper, J. S. van Cleave, Arnold Volpe, Arthur Whiting, Anna Ziegler.

Koenen's Songs.

The songs selected by Tilly Koenen for her Vienna song recital February 6 were all by Brahms and Strauss. Brahms was called upon as follows: "Von Ewig Liebe," "Saphic Ode," "O wüsst ich doch," "Sonntag," "Dort in den Weiden," and the "Vier Ernste Gesänge." Strauss furnished "Befreit," "Wiegenliedchen," "Ich Schwebel," "Winterliebe," "Verführung," "Mohnblume," "Wasserrose" and "Ständchen." There is nothing trivial about Miss Koenen.

THE MINNEAPOLIS ORCHESTRA IN NEW YORK.

The Minneapolis Symphony Orchestra, of which Emil Oberhoffer is the musical director, will give a concert at Carnegie Hall, New York, Monday evening, March 18, under the auspices of the New York Philharmonic Society. Lucille Stevenson, soprano, is to be the assisting soloist in the appended program:

Overture, Leonore No. 3.....Beethoven
Symphony No. 1 in C minor.....Brahms
Aria, Ave Maria, from Cross of Fire.....Bruch
Lucille Stevenson,
Serenade for string orchestra, Eine Kleine Nachtmusik.....Mozart
Tone poem, Tod und Verklärung.....Strauss

A circular issued by the Minneapolis Orchestral Association, states:

This will be the first concert ever given in New York by a symphony orchestra from the Northwest, and the directors of this association feel that some explanation of their ambitious undertaking may not be inappropriate. They fully understand that there is no lack of orchestral music in New York, and they especially wish to emphasize the fact that they are not sending their orchestra East with any boastful intention of showing its great orchestras



EMIL OBERHOFFER.

how to play symphony music. They desire to rehearse briefly the history of the Minneapolis Symphony Orchestra in order to elucidate their present plans.

The Minneapolis Symphony Orchestra is nine years old. It started with forty-four musicians, rehearsing once a week, and with an annual guaranty fund of \$10,000.00. Today it comprises more than eighty musicians, most carefully assembled. It is rehearsed daily and is a complete and competent symphony organization, with an annual guaranty fund of \$45,000.00, subscribed by a group of public spirited citizens. The orchestra will give forty concerts this year in Minneapolis, attended by approximately one hundred thousand people, a larger symphony audience than that of any other city in the United States, except New York, Boston and Chicago.

The orchestra's popularity outside of Minneapolis has grown steadily the past few years. Throughout the Middle West it has been able to meet competition of the Chicago and Eastern orchestras successfully. It will give this year more than two hundred concerts outside of Minneapolis.

Although the Minneapolis Symphony Orchestra sprang from a fortunate combination of circumstances it, like so many other symphony orchestras in this country, owes much of its inspiration to that first and greatest of our musical pioneers, Theodore Thomas.

It is to the personality of Emil Oberhoffer that the directors of this association attribute the orchestra's rapid development and success. He is the creator as well as the conductor of this orchestra. If critics in the territory where the orchestra is known have not erred, Mr. Oberhoffer's gifts are such as to entitle him to a New York hearing.

Finally, the West has hitherto been the beneficiary of the East in all art matters. If the recent appearance of the Chicago orchestra and his visit of the Minneapolis orchestra shall demonstrate that the West is now in a position to contribute as well as to receive, it will mark an interesting stage in the musical development of America.

In view of these facts and motives, the directors of the Orchestral Association of Minneapolis trust that their intentions may not be misunderstood, nor their plans appear ill considered. They hope that the Minneapolis Symphony Orchestra may be received in New York by lovers of symphonic music in the same cordial and fraternal spirit in which it is sent.

THE ORCHESTRAL ASSOCIATION.
Elbert L. Carpenter, President.

The officers of the association are: Elbert L. Carpenter, president; Edmund J. Phelps, vice-president; Charles N. Chadbourne, secretary and treasurer.

The board of directors include: Russell M. Bennett,

John S. Bradstreet, Hazen J. Burton, Elbert L. Carpenter, George C. Christian, Hovey C. Clarke, William H. Dunwoody, Alfred F. Pillsbury, Edward C. Gale, William L. Harris, Thomas B. Janney, Edmund J. Phelps, Charles S. Pillsbury, Eugene M. Stevens, and Frederick B. Wells. Wendell Heighton is manager of the orchestra and Carlo Fischer, associate.

Léon Rains Acclaimed as Lieder Singer.

Great success is predicted for the forthcoming American tour of the basso, Léon Rains. The following notices show how well his recital work is received in Europe:

The bass soloist, Herr Kammer Sänger, Léon Rains, of the Royal Court Opera at Dresden, sang the recitatives in a straightforward and thoroughly convincing manner. His well trained, deep toned instrument overcame all the difficulties presented by the coloratura passages, with ease and confidence; and in regard to expression also he proved himself thoroughly competent. The singer performed his task with the greatest ability and artistic taste.—Gasseler-Post, and Stadtanzeiger, October 16, 1911.

Léon Rains, Royal Kammer Sänger, of the Court Opera at Dresden, brought all the richness of tone of his voice, and all his advantages as an experienced artist to bear on the part of Simon. His performance was noteworthy for its magnificent technic, management of the breathing, fine characterization, and model enunciation.—Casseler Allgemeine Zeitung, October 16, 1911.

An excellent artist for the bass part of "Simon" had been secured in the person of Kammer Sänger Léon Rains of the Dresden Royal Opera. In all the registers of his voice the tone is dignified and of organlike quality, and the voice has been wonderfully well trained. Even when used at its full power the voice is extremely flexible, and enables the artist to present in a masterly manner such arias as "Nun eilet froh der Ackermann," "Der muntere Hirt," etc., in which the coloratura passages for a bass singer are particularly difficult.—Casseler Tageblatt, October 26, 1911.

There could be surely only one feeling among those who were present at the concert of the Royal Saxon Kammer Sänger, Léon Rains—a feeling of unbounded respect for the personality of the artist, which has enabled him by assiduous application to build up his art into one harmonious whole. Such artists as Léon Rains are in the minority. We badly need them in these days of puffed up amateurishness and artistically draped superficiality. They are like an oasis in the desert of mediocrity and semi-culture—a goal worth striving for by those who aim at the highest, but a discouragement to those who revel in mere vocal gymnastics. Even those who do not quite approve of the selection of songs made by the singer and artist, and who raise objections to the "social democratic music" of a Richard Strauss (for example, "Arbeitsmann" and "Steinklopfer"), and who prefer the lyrical Rains to the declamatory Rains, are spellbound by the powers of the artist, whose colossal, genuine bass has just that flexibility, polish and purity in all parts of its compass (so rarely to be found among operatic singers) which cause him to stand out from the dead level of ordinary concert singers. And this noble instrument belongs to a being who really lives for his art, and who, with a fine understanding, lays bare every shade of meaning of both composer and poet. Rains is, by reason of his great gifts, called to be the mediator between creator and created. A flash—and singer and hearer are lifted above the everyday world, away into the sanctuary of art, which speaks to us most clearly in music. The expression of the eye, and the facial expression, combine with the voice in producing thoroughly convincing impression, and impression which remains with us, and which gives to Léon Rains' art something so infectious and dignified. The singer's cultivated and powerful instrument makes its best effect in those songs in which the lyrical predominates. He therefore treated both the Handel excerpts in just the right style. I have heard Schubert's "Der Wanderer" many times, but seldom so beautifully sung and with such heartfelt expression as by Léon Rains. The effect of Wolf's "Der Gensene an die Hoffnung" was equally deep. In the same group were "Der Doppelgänger" by Schubert, and Liszt's "Wieder möcht' ich dir begagnen." The power of the voice was shown to the best advantage in Posa's "Mit Trommeln und Pfeifen," which strode majestically along. His interpretation of "Feuerreiter" quite fascinated us. Wolf's "Warnung" showed Léon Rains in another, but not less interesting light. The applause was so tempestuous that the fated artist had to repeat the already mentioned songs "Steinklopfer" by Strauss, and Schubert's "Tod und das Mädchen." Taken all in all, a magnificent concert.—Braunschweiger Allg. Anzeiger, November 1, 1911.

Franklin Holding Plays.

Down in Lewiston, Me., a concert was given last Friday evening which will long be remembered by the citizens of that busy New England city, and it will mark an event from the fact that a young Lewiston man, Franklin Holding, by name, will, from now on, be counted among the important violinists, and is bound to make an impression, because of his sterling qualities.

Franklin Holding is a young American who studied for a short time with Sevcik, in Prague, and at present is under the guidance of that superb artist, Anton Wittek, concertmaster of the Boston Symphony Orchestra. The town of Lewiston is proud of its young fellow citizen, and its pride was justified on the occasion of this concert.

The program which Franklin Holding presented was a test for any violinist. The two principal numbers were the

Mendelssohn concerto and the "Symphonie Espagnole," by Lalo, both of which were superbly played. Mr. Holding possesses a large tone which is the result of an excellent bow arm. His up and down bowing is beautifully developed and he plays with a clean technic in all positions, his harmonics are clear, and even in the highest positions his bow rests firmly on the strings. He played the Mendelssohn concerto without resorting to any sentimentality and brought out the slow movements in a purity of style which was refreshing.

The difficulties of the Lalo "Symphonie Espagnole" were overcome by Holding with little effort and with good delivery.

Young Holding also was heard in a group of pieces consisting of a "Caprice Viennois," by Kreisler, a morceau by Mozart, the Romance in G, by Beethoven, as well as an "Ancient Love Song," the composer of which is unknown. The latter song is adapted for violin and organ, by Mr. Holding, and showed that not alone as a performer is he noteworthy, but also that he possesses real musical ability.

The concert was given in the large Congregational Church, and not alone was every seat occupied, but extra chairs were requisitioned. Mr. Holding's appearance was under the auspices of the Lewiston Musical Union and it seems as if this organization has taken special pride in young Holding, as the representative of THE MUSICAL COURIER, who was present, learned that he had appeared in



FRANKLIN HOLDING.
Violinist.

its concerts in his boyhood days. The impression which Franklin Holding's playing created upon the large audience was intensely profound. Not in any symphony concert in the large centers has the writer seen keener interest evinced in a concert than on this occasion and the cause of this was the dignified bearing of the young American who was the star of the evening.

Young Holding does not resort to any stage effects; his bearing is manly, his playing is honest. Although a very young man, he played with wonderful repose and yet with strong temperament.

As to his technical equipment, there is very little lacking. It seems that here is a remarkable violin talent, which will prove to be a pride to Americans. He created a tremendous success and was obliged to play several encores, one of which was Hubay's "Zephyr," which he played with delicate charm. Young Holding overcame all of the intricacies of this piece with ease. The vocalist of the evening was Myrtle Thornburgh, of New York, who sang an aria from "Madama Butterfly," and several smaller selections. Miss Thornburgh possesses an excellent soprano voice of lovely quality and sings with fine expression, she possesses a fine stage figure.

The accompanist was Miss Helen Winslow at the piano and Florence A. Wells, organist, whose accompaniment of the Beethoven romance was very artistic.

The management of the concert was in the hands of Concert Direction Antonia Sawyer, New York, and, owing to the great success of young Holding, Mrs. Sawyer has secured this artist for a tour of this country for 1912-13.

Concerning Edward MacDowell's beautiful songs—which, fortunately, are coming more and more into vogue—nothing has been said more apt than what Prescott Hoard has put into one sentence: "The titles alone suggest poetry that only music can express."—New York Evening Post.

NATIONAL FEDERATION OF MUSICAL CLUBS.

It is a great pleasure to announce that the Federation has increased its membership by the acquisition of six more clubs: The Music Department of the New Era Club, Oswego, N. Y.; the MacDowell Club, of Milwaukee, Wis.; the MacDowell Club, of Denver, Col.; the Apollo Club, of Winfield, Kan.; Kalamazoo Musical Society, which is a combination of the Schubert Club and Madrigal Society, of Kalamazoo, Mich. (the Federation secretary reports a chorus well under way which looks to be a very promising feature of the season); the Society for the Promotion of Opera in English and the Encouragement of American Music, of New York City. The last mentioned organization is a most important acquisition to the Federation.

A slight change has been made in the list of officers of the Federation. May Chase Wedton, Bangor, has been elected to the office of State vice-president of Maine, in place of Miss Stevens, resigned; Mrs. J. H. Smisaert, of Denver, Col., has been elected vice-president of the Western Section, in place of Miss Elliott, resigned. Mrs. Smisaert is one of the leading pianists of Denver, is president of the MacDowell Club and a member of the Harmony Club and the Denver Center of the American Music Society.

In the announcement of the Federation Prize Competition an error was made in stating the full amount of prizes offered for the Third Biennial Prize Competition. It should have been \$2,000 instead of \$1,950. The chairman of the American Music Committee also wishes it stated that in Class II, Choral Work, it is desired that competitors send also piano score. Any one wishing further information in regard to the Third Biennial Prize Competition for American Composers can receive it by communicating with the chairman of American music committee, Mrs. Jason Walker, 622 Vance avenue, Memphis, Tenn.

Under the capable and energetic leadership of Lucy A. Brickenstein, the Friday Morning Music Club, of Washington, D. C., is having an unusually interesting season, judging from the programs received. Two mornings were devoted to American music, with the following programs:

| | |
|---|-------------------------------|
| Ariettes for violin..... | Thomas Whitney Surette |
| Romance..... | Gertrude H. Swift |
| Mazurka..... | Mrs. Faulkner. |
| Jewel songs..... | H. L. Brainard |
| The Pearl..... | |
| The Sapphire..... | |
| The Opal..... | |
| The Ruby..... | |
| Two numbers from piano suite..... | H. L. Brainard |
| The Mountain..... | |
| The Weeping Willow..... | |
| Romance (manuscript)..... | Mrs. Hough. |
| Songs for baritone..... | H. L. Brainard |
| Yesterday..... | |
| If I Were King..... | Henry Purcell Veazie. |
| Childhood rhymes..... | H. L. Brainard |
| Juliette..... | |
| The Kitty..... | |
| The Dark..... | Miss Brickenstein. |
| Sonata Tragica No. 1 (two movements)..... | MacDowell |
| Love in May..... | Mrs. Byrnes. |
| The Pine Tree..... | Horatio Parker |
| Love in the Wind..... | Mary Turner Salter |
| Tryste Noel..... | Alexander MacFayden |
| Twin Roses..... | Mias Church. |
| The Charm of Spring..... | Margaret Ruthven Lang |
| Mistress Mary..... | Josephine Underwood Munford |
| Scottish legend, Misericordia..... | Miss Edwards. |
| Love Song..... | Mary Turner Salter |
| Dragon Fly..... | Miss Church and Miss Edwards. |
| Arlecchino..... | Mrs. H. H. A. Beach |
| Rondell..... | Mrs. H. H. A. Beach |
| Wynken, Blynken and Nod..... | Mrs. H. H. A. Beach |
| The chorus..... | Mrs. Neibel. |
| Soprano solo, Mrs. Gawler..... | Chadwick |

Another morning was devoted to "Scenes from the Opera Königskinder," by Humperdinck:

Introduction to First Act: Orchestra.
Part of First Act: A king's daughter is held prisoner as a goose-girl by a witch.

Goose-girl.....Mrs. Palmer
Witch.....Mrs. Day

The goose-girl is found by a prince. They love and are eager to go away together, but cannot break the witch's

spell. The prince goes away and takes service as a swineherd at Hellabrunn.

Introduction to Second Act. (Orchestra).

A wandering minstrel breaks the witch's spell and leads the goose-girl away. She comes to the village of Hellabrunn and greets her lover there on the day it is foretold that the first to enter the city gate is to be king. They enter, but are driven away by the populace with stones because of their (supposed) lowly birth. They go forth together and lose their way in a snow storm.

Song of the goose-girl, Mrs. Palmer.

Overcome by hunger they eat of a loaf poisoned by the witch and die together in a wood. Children guided by a bird find their bodies.

Introduction and end of third act. (Orchestra).

The orchestra parts played on the piano by Mrs. Day.

A miscellaneous program on November 24 was made up of compositions of Rubinstein, Chaminade, Monsigny, Stein, Saint-Saëns, Schubert, Wagner, and the morning of January 26 was devoted to folksongs, with the following program:

| | |
|--|------------------------------|
| Negro melodies..... | Coleridge Taylor |
| Deep River..... | |
| The Bamboula (African dance)..... | Mrs. True. |
| Songs of the Irish Harpers..... | Collected Eighteenth Century |
| My Thousand Times Beloved..... | |
| Moorlough Mary..... | |
| The Red-haired Girl..... | |
| The Foggy Dew..... | |
| Farewell, My Gentle Harp..... | Mr. Butterworth. |
| Fantasia on Russian themes..... | Rimsky-Korsakov |
| Traditional songs of the Zunis..... | Mrs. Faulkner. |
| The Festive Sun Dance..... | Harmonized by Carlos Troyer |
| The Great Rain Dance of the Zunis..... | Mrs. Fairfax. |
| Indian War Dance..... | Tchibuzzi |
| With a Rallying Song in the Face of Death, The Domain of Hurakan, containing three Indian melodies: Vancouivre Game Song, Song of the Pawnees, Night Chant of the Navajos..... | Mrs. Day. |

The high-water mark was reached on December 8, when an organ recital was given under the auspices of the Club by J. Fred Wolfe, of Bethlehem, Pa., the program consisting of the Goldberg air and thirty variations, composed by John Sebastian Bach, transcribed for organ by Mr. Wolfe:

| | |
|---|--|
| Aria in G in the form of a sarabande..... | |
| Allegretto vivace..... | |
| Meno Mosso..... | |
| Canon in the Unison..... | |
| Energico..... | |
| Con Fuoco..... | |
| Canon in the second..... | |
| Gigue, for oboe..... | |
| Vivace..... | |
| Canon in the third..... | |
| Fughetta..... | |
| Allegretto Leggero..... | |
| Canon in the fourth, in contrary motion..... | |
| In the style of a flute solo..... | |
| Allegro deciso..... | |
| Canon in the fifth, in contrary motion, in G minor..... | |
| Overture, Maestoso-presto..... | |
| Capriccioso..... | |
| Canon in the seventh, in G minor..... | |
| Alla breve..... | |
| Allegro moderato..... | |
| Canon in the octave, in the style of a pastoral..... | |
| In the style of a violin sonata, like a chaconne, in G minor..... | |
| Sarabande..... | |
| Canon in the ninth..... | |
| Trill Study..... | |
| Finale..... | |
| Quodlibet..... | |
| Aria in G..... | |

The Ladies' Friday Musical, of Jacksonville, Fla., sends a most interesting Year Book with programs of American composers, including "Composers of Opera in America," "A MacDowell Day"; and compositions by Chadwick, Foote, Nevin, Parker, Buch, Van der Stucken, Mason, Gilchrist, Huss, DeKoven, etc. A very original program is one headed "Conquest of Music by Women." Other meetings are given over to programs of Liszt, Chopin, Mendelssohn and Schumann as exponents of the "Romantic School," "The Sonata as Developed by Clementi, Mozart and Beethoven," "Mendelssohn: His Overtures," "Dvorák as Exponent of Slav Folklore," "Modern French Opera," "Music of the Sea," and "Music of the East."

The Music Study Club, of Mt. Vernon, Ill., has a calendar for the year which offers much that is valuable to the serious student. The programs start with two meet-

ings occupied by "The Piano"; two meetings by "The Voice"; a program on "The Orchestra and Orchestral Music and Chamber Music"; one meeting was devoted to the consideration of "Harmony"; two to "Musical Form"; three to "Early Opera," "Italian and French Opera," and "German Opera"; one to "The Oratorio," and one to "Women in Music." This list is very dignified and shows a very beautiful and ambitious spirit on the part of the program committee.

The Berwyn Musical Club, of Berwyn, Ill., has elected to spend this season in the study of "Modern German Composers" and "The Scandinavian School." The Year Book includes programs devoted to the works of Georg Schumann, Eduard Schuett and Max Reger, Richard Strauss, Ludwig Schytte and Hugo Wolf. "Scandinavian Folksongs with Dances" is followed by programs of Halfdan Kjerulf, Edward Grieg, "The Story of Sigurd Jorsalfar," by Bjornsen, Agathe Backer-Grondahl, Christian Sinding. There is great value in programs like these, concentrating the winter's work on one or two special subjects. A very positive gain results from such thorough work.

The following delightful program was given under the auspices of the Amateur Musical Club, of Chicago. The sonata in G minor for piano and violin by Mr. Otterstrom was of special and peculiar interest. Mr. Otterstrom is a Chicago teacher and pianist, who is Danish by birth, but has lived most of his life in St. Petersburg.

| | |
|--|--------------------------------|
| Deux Arabesques..... | Debussy |
| Prelude and fugue..... | Guilmant-Rive-King |
| Romanza in A..... | Bruch |
| Die Lorelei..... | Mary Alice Rice. |
| From the Land of the Sky-blue Water..... | Liszt |
| Spring's Singing..... | Cadman |
| Sonata, G minor, for the piano and violin (MS.)..... | McFayden |
| Julia Cycle..... | Mrs. William D. McIlvaine. |
| To Daisies..... | Mr. Otterstrom and Mr. Decker. |
| The Hight Piece..... | Quilter |
| Povero Marinar..... | Miliotti |
| Prayer from Tosca..... | Puccini |
| Der Sieger..... | Hugo Kaun |
| | Mrs. Harry Lee Williams. |

The Amateur Music Club, of Peoria, Ill., which was organized five years ago, has grown to be one of the important organizations of the State of Illinois. The president, Mrs. W. A. Hinkle, is a woman of great resource and energy, a most capable leader. Under her management and with the aid of her committee the club is now in the full swing of a thoroughly successful season. The year opened on October 20 with a piano and song recital by Blanche Chapman and Mrs. Sanger Steele, of Chicago, Ill. This was followed by an opera musicale, given by Anne Shaw Falkner, with stereopticon illustrations, assisted by Marks E. Oberndorfer, pianist. On January 5 Helen Waldo, of New York, interpreter of "Child Life in Song" gave an evening costume recital. On January 11 Charles W. Clark gave a beautiful recital, with the following program:

| | |
|--|-------------------|
| O Queen of Beauty (MS.), from The Bagdad Lover..... | |
| If One Should Ask..... | Blair Fairchild |
| So Much I Love..... | Blair Fairchild |
| The Lowest Trees Have Tops (MS.)..... | Beal |
| The Eagle..... | Carl Busch |
| Fuge..... | Sinding |
| Letztes Gebet..... | Arthur Hartmann |
| A Fragment..... | Arthur Hartmann |
| A Slumber Song..... | Arthur Hartmann |
| (Improvisation for voice and piano.) | |
| Die Ablosung..... | Alexis Hollaender |
| Trois Ballades de Villon..... | Claude Debussy |
| Ballade de Villon a s'amey..... | |
| Ballade que fait Villon à la requête de sa more pour prier Notre-Dame..... | |
| Ballade des Femmes de Paris..... | |
| Les Cloches..... | Debussy |
| Le Temps à l'aise son manteau..... | Debussy |
| Mandoline..... | Debussy |
| Der Sandträger..... | Bungert |
| Ich hatt ein kleines Lied erdacht..... | Bungert |
| Der Doppelgänger..... | Schubert |
| Erkönig..... | Loewe |
| Der Nock..... | Loewe |
| Hinkende Jamben..... | Loewe |
| Der Mummelsee..... | Loewe |
| Erkönig..... | Loewe |

The club season will close brilliantly on March 7 with a recital by Vladimir de Pachman.

E. W. RULON, Press Secretary.

From St. Petersburg.

ST. PETERSBURG, February 6, 1912.

Eugen Ysaye has finished a series of four appearances here, playing last week twice at the symphony concerts and twice at the popular concerts. Cassals, cellist, appeared at the latter concerts with him. Ysaye is a prime favorite in Russia and the audiences here were very large. He received 2,000 roubles for each appearance. B.

PITTSBURGH

PITTSBURGH, Pa., February 16, 1912.

The artists' recital, given under the auspices of the Tuesday Musical Club, was interesting and entertaining, although disappointment was felt at the inability of Harriet Ware, the composer, to be present, as was previously announced on the program. Brabazon Lowther, the Irish baritone, was the vocal soloist, and Adele Reahard the accompanist. Mr. Lowther sang his numbers with great delicacy and refinement and with abundant temperament, but not with much natural voice or vocal bigness. Of especial beauty was his rendition of Schumann's "Ich grolle nicht" and Reynaldo Hahn's "D'une Prison." Adele Reahard, by her artistic accompaniment, added much to the success of the recital, and was brought forward by Mr. Lowther to share the applause. Following is the program:

| | |
|---|----------------------------|
| Es war ein alter König..... | Rubinstein |
| Morgenhymne..... | Henschel |
| Ich grolle nicht..... | Schumann |
| Vergebliches Ständchen..... | Brahms |
| Von ewiger Liebe..... | Brahms |
| Plaisir qui passe..... | Handel |
| D'une Prison..... | Reynaldo Hahn |
| Chanson de Route..... | Paul Puget |
| Bergère légère..... | French, eighteenth century |
| Novembre..... | Trémisot |
| Embarquez-vous..... | Godard |
| Compositions by Harriet Ware—Songs: | |
| The Forgotten Land..... | |
| Hindu Slumber Song..... | |
| Recitative and romanza (Wedding Music from Sir Oluf)..... | |
| Piano solos— | |
| Leibhaberin (Lady-love)..... | MacDowell |
| Elftanz..... | MacDowell |
| Valse Impromptu..... | Liszt |
| Mrs. Harry E. Sayers. | |
| Songs— | |
| The Cross..... | |
| Boat Song..... | |
| Wind and Lyre..... | |

Dallmeyer Russell's fourth historical piano recital will take place on Friday evening, February 23, at the Rittenhouse, when a Schumann-Beethoven program will be presented. Joseph C. Derdeyn, cellist, of Brussels, Belgium, will assist at this concert. Mr. Derdeyn will play the G minor sonata of Beethoven for piano and cello with Mr. Russell, and solos from Popper, Saint-Saëns, and Godard. Mr. Russell's numbers will be the sonata in E flat by Beethoven and etudes symphonique by Schumann. This is a program of great interest to music lovers.

Arthur Nikisch and the London Symphony Orchestra will be heard in Pittsburgh in Exposition Hall on the evening of April 13. Great excitement is prevailing over the coming attraction, and, as things look now, the house will probably be sold out on the opening day of the sale.

A free organ recital was given Thursday evening, February 15, in the Bellfield Presbyterian Church, by T. Carl Whitmer, organist, and Charles E. Mayhew, baritone. The following program was given:

| | |
|---|---------------------|
| Andante with variations (Septuor)..... | Beethoven |
| Minuet and trio..... | William Faulkes |
| Cantabile (Sonata V)..... | Filippo Capocci |
| Scherzo-Symphonique..... | Russell King Miller |
| Mr. Whitmer. | |
| A Prayer (poem by Campbell Coyle)..... | Whitmer |
| Mr. Mayhew. | |
| Communion..... | Jules Grison |
| Allegretto..... | Wolstenholme |
| Toccata in F sharp..... | Whitmer |
| Mr. Whitmer. | |
| Though I Speak With the Tongues of Men..... | Brahms |
| Mr. Mayhew. | |
| Idylle..... | Joseph Haas |
| Allegro cantabile (Symphony V)..... | Widor |
| Melodie..... | Rachmaninoff-Lemare |
| March for a Festival..... | Whitmer |
| Mr. Whitmer. | |

Christine Miller, in her recent appearance in the Verdi "Requiem" in Toronto last week, won fresh laurels, which the following press notices, from various Toronto papers, will show:

A number that delighted the audience was the "Agnus Dei," for soprano and mezzo-soprano, the melody of which is sung by them in octaves, thus giving a test of intonation, but in which the two voices beautifully blended. The mezzo was Christine Miller, who made a conquest of her audience by the sympathetic beauty of her voice and the sincerity of her rendering.—Toronto Globe.

Miss Miller has a sweet and expressive voice, and her singing proves that she is possessed of a genuine musical temperament. In the "Liber Scriptus" stanza of the "Dies irae" she sang with an emotional force that was most impressive.—Toronto Daily Star.

Christine Miller was excellent in the contralto solo "Liber Scriptus" and highly successful with the lovely trio, in which soprano and tenor join, "Quid Sum Misc."—Toronto World.

The audience was most moved, or rather ravished, by the music of the "Recordare," sung by Florence Hinkle (soprano) and Chris-

tine Miller (mezzo-soprano). The exquisite melodic beauty of their song engaged the senses and imagination like the song of two larks. The duet of Miss Hinkle and Miss Miller was sung with spiritualizing sweetness and it was the same in the "Agnus Dei," when one seemed to hear heavenly voices in solemn cathedral recesses while the Mass was being celebrated.—Toronto News.

Myrtle McAteer, the Pittsburgh soprano and cellist, is filling a series of dates in Ohio this month. On February 23 she will appear in Columbus, February 24 in Bremen, February 26 at Centerbury, February 27 at Ashley, and February 29 in Cleveland. Miss McAteer also has many dates booked ahead for March in Ohio and Illinois.

CATHARINE ELSTON.

Augusta Cottlow's Triumphs.

VICTORIA, B. C., February 13, 1912.

News of Augusta Cottlow's pianistic triumphs in Seattle on January 30 with the Philharmonic Orchestra at the Metropolitan Theater, and later in this city, already has been flashed over the wire to THE MUSICAL COURIER. The Victoria concert, on February 3, under the capable management of George Hall Suckling, attracted a very large and enthusiastic audience to the Alexandra Club Hall. The young pianist's noble and poetic interpretations and marvelous tone colorings were a revelation to many, who for the first time had the privilege of hearing her. The fine Steinway piano rang out in response to the dictates of Bach, Chopin, MacDowell, Debussy, Rachmaninoff, Liszt and Raff. But the characteristics of the young artist's playing are too well known and widely recognized to need further analysis or praise here. At the conclusion of the program she received congratulations from a large coterie of admirers, who would gladly have listened for another hour or two to music of such celestial nature.

During her short sojourn here Miss Cottlow was the guest of honor at a reception for ladies given by Mrs. Nash, a prominent officer of the Ladies' Musical Club, at her charming home. The young American pianist, who was beautifully gowned, was accompanied by her mother, who assisted her in receiving the many guests whom Mrs. Nash graciously introduced. The rooms were artistically decorated with golden flowers and silver gray "pussy willows." Refreshments were served in the dining room. A delightful program of music was contributed by Mrs. D. C. Reed, soprano; Mrs. Gideon Hicks, contralto; Mrs. J. D. McLaren, soprano, and Margaret Tilly, pianist. Mrs. Helmsken, president of the Ladies' Musical Club, was one of the kindly and influential ladies who assisted Mrs. Nash in entertaining the eminent pianist and her esteemed mother.

On the day of her recital Miss Cottlow played in the forenoon for a number of the sisters and pupils of St. Anne's Academy, who journeyed forth from their historic convent to the Alexandra Club's Hall at 11 o'clock. The program proved to be of much educational value and a source of inspiration to all who heard it. Indeed, it was a red letter day for the large assemblage of students and teachers so fortunate as to be present.

MAY HAMILTON.

Charles W. Clark in Chicago.

CHICAGO, Ill., February 18, 1912.

Charles W. Clark appeared in recital this afternoon in the Illinois Theater under the direction of Eleanor Fisher and R. M. Talbot. Mr. Clark sang the following songs:

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|---|----------------------|
| Recitative et air d'Oedipe a Colone..... | Sacchini (1734-1786) |
| Cavatine de Cephalé et Procris..... | Gretry (1741-1813) |
| De ma barque légère..... | Gretry (1741-1813) |
| Letztes Gebet..... | |
| A Fragment..... | Arthur Hartmann |
| A Slumber Song..... | Arthur Hartmann |
| A Child's Grace..... | Arthur Hartmann |
| Ballad..... | Arthur Hartmann |
| Trois Ballades de Villon..... | Claude Debussy |
| Ballade a s'ayme..... | |
| Ballade que fait Villon a la requeste de sa Mere pour prier Notre-Dame..... | |
| Ballade de Femmes de Paris..... | |
| Le Temps a laissé son Manteau..... | |
| Mandoline..... | |
| The Lowest Trees Have Tops..... | Beale |
| Memories..... | Arthur Dunham |
| The Pilgrimage..... | Arthur Dunham |
| The Eagle..... | Carl Busch |
| Fuge..... | Sinding |
| Ich habe ein kleines Liederbuch..... | Bungert |
| Ded Sandträger..... | Bungert |
| Erlkönig..... | Schubert |
| Der Noeck..... | Loewe |
| Hinkende Jamben..... | Loewe |
| Der Mummelsee..... | Loewe |
| Erlkönig..... | Loewe |

No more interesting program has been offered to the music lover of Chicago this season than Mr. Clark's, and

the large and enthusiastic audience appreciated each selection.

The third group enlisting two songs of merit by Arthur Dunham, the Chicago organist and composer, were very well received and Mr. Clark was forced to repeat "The Pilgrimage," so genuine was the delight of the audience. Mr. Clark's diction is perfect and his artistic delivery of the entire program was a rare treat for music lovers and a lesson to students. His work in the Loewe group was especially meritorious as each song was a gem. The recital was of such artistic caliber as to be worthy a repetition.

ANNETTE K. DeVRIES.

MUSIC IN SAN ANTONIO.

SAN ANTONIO, Tex., February 17, 1912.

Saturday night, February 10, Jules Falk, the distinguished violinist, appeared in San Antonio. His concert was a success in every respect. His instrument certainly is a "talking" violin, as the Atlanta Georgian critic claimed. From the opening notes of the andantino, to the closing ones of the Saint-Saëns number, the audience was held enthralled. He was forced to repeat both the "Vaggang," by Tor Aulin, and the "Ave Maria," by Schubert-Wilhelmy. Mr. Falk is a young artist, and certainly has a great future before him. His program was varied enough to please all tastes, playing humorous, grave, dainty, and dignified numbers, and concertos for those who cared only for the deeply classical. Mr. Falk was accompanied at the piano by John M. Steinfeldt, an artist teacher, of San Antonio.

February 1, the Ernest Gamble Concert Party appeared under the auspices of the B. P. O. E. The party included Ernest Gamble, basso cantante; Verna Leona Page, violinist, and Edwin Shonert, pianist. They were assisted by Mary Van Houten Reeve, lyric soprano, of the city, with Meta Hertwig at the piano for her numbers.

Helena Lewyn is to appear here at an early date, under the auspices of the Council of Jewish Women.

The Devault Company appeared here, recently. It consists of Annie Devault, reader; Ellen Bausermer, violinist; Marguerite Noble, pianist, and Hosford Plowe, bass.

The Victor Talking Machine Company, with Eugene John as representative, has been giving some very entertaining concerts with the Victor Victrola. For the operatic numbers a miniature stage was used, and the proper setting for the selection given.

January 27, the last monthly concert at Beethoven Hall was given, under the direction of Carl Hahn. The soloists were: Nona Lee Lane, Irma Koenigsberg, Florence Converse, C. M. Lee and Lucille Miller.

FLORENCE CONVERSE.

Max Pauer in Dresden.

The large audience which gathered Wednesday, January 31, to hear Prof. Max Pauer deliver his last program in Dresden, prior to leaving for America, shows not so much how greatly his circle of admirers has increased, but rather how greatly this titanic artist has developed musically, psychologically and spiritually since he played for the first time in Dresden, some years ago, before rows of empty seats. Since Dresden concerns herself little with artists of the outside world Pauer was at first almost unknown except to the privileged few there. Then, with some notable exceptions, he played in a more or less academic style; yet even so, the effect of some of his concerts soon became overpowering. And now one can safely say that the former days are past. Professor Pauer is now probably at ripe maturity. At this last concert his program was devoted to Beethoven and Brahms. Elemental was the force he displayed, not only on the physical side of such enormous technical demands as the great Brahms sonata in F minor presents, but elemental, as well, in mental and spiritual power. It seemed like one of those events of great experience in life that never leave the memory. The same may be said, proportionately, of the smaller pieces of Brahms. How seldom will the "Intermezzo," for instance, be heard with such a tonal quality and with such a whole complete and unifying impression!—"ein Ganzes," as the German says—and all so entirely in the peculiar spirit of Brahms' many sided compositions.

Pauer received a stormy ovation at the close. The great crowd which had filled the Vereinshaus to the very doors surged up to the podium, and rounds of applause called out the pianist numerous times without, however, eliciting an encore, which was wise, since after such a monumental work as above mentioned sonata, and such a gigantic performance anything less than that would have proved a fatal anti-climax.

E. P. F.

EAMES-GOGORZA TOUR.

Mr. Shipman's Explanation of the Sudden Termination of the Tournee.

The following letters will explain the curtailment of the Eames-Gogorza concert tour:

NEW YORK, February 13, 1912.

To The Musical Courier, New York City:

DEAR SIR:—In response to your request that I make a statement regarding the sudden and unexpected departure of Eames and De Gogorza for Europe, and the abrupt termination of their American tour, there is no better way of explaining this unprecedented action on their part than by publishing the last letter, which I received from Mr. De Gogorza. It shows the friendly relations that existed between us two days before their sailing date and, although at that time they had made the steamship reservation. The letter in question, which is printed below, carefully refrains from any mention of this fact. This, it must be admitted, is a most peculiar proceeding and certainly suggests their intention to leave the country without notifying me. A copy of this letter is given herewith:

No. I.

RITZ-CARLTON HOTEL,

NEW YORK, February 13, 1912.

Frederic Shipman, 3835 Flournoy Street, Chicago, Ill.:

DEAR MR. SHIPMAN: As I wired you yesterday, there is absolutely no hope for Madame Eames to promise when she will sing again or to make any engagements for some time (indefinite) to come. Doctor Jacoby finds she is suffering from toxæmia and her temperature is always subnormal. I will send you his certificate and also what he orders for the immediate future. Upon receipt of your telegram I wired you to cancel Chicago, St. Louis and Milwaukee as it is hardly fair to go on postponing engagements and living in false hopes.

I reiterate that we are both most grieved at the present state of affairs, but it would be folly to think of making any promises under the conditions that prevail. Until you have my next letter (which will follow this very shortly) I beg you will believe me, with cordial greetings,

Yours very sincerely,

(Signed) EMILIO DE GOGORZA.

I am also enclosing for publication a copy of the letter which I mailed to Mr. De Gogorza and which, I think, explains my position very thoroughly.

No. II.

NEW YORK, February 19, 1912.

Emilio de Gogorza, 4 Rue Jean Goujon, Paris, France:

MY DEAR MR. DE GOGORZA: I reached New York last Friday morning (February 16) in response to your wire asking me to postpone the St. Louis, Milwaukee and Chicago concerts. On my arrival, I 'phoned your hotel for the purpose of making an appointment and was told that Madame Eames and yourself had left and, it was believed, sailed for Europe.

Refusing to credit such an astounding statement, I 'phoned Madame's physician, who also informed me that, although he had not

seen Madame during the last few days, he believed she contemplated going abroad shortly.

After 'phoning a number of steamship offices, I learned that Madame Eames and yourself had actually sailed on the morning of February 15, the day previous to my arrival in New York.

I could not then, and can scarcely now, believe that you would thus secretly slip away, for your departure can be described in no other manner, as you gave me, your manager, to whom you were under contract for twenty-six (26) more concerts, absolutely no notification whatever of any such intention on your part and therefore no opportunity to arrange a settlement of our business affairs. Inasmuch as I have paid you nineteen thousand dollars (\$19,000) cash for ten (10) concerts, and as our relations up to now have been most cordial and pleasant, I certainly think I am entitled to some consideration. The balance of the tour, which was almost completely booked, promised to be a big success financially. This was especially gratifying to me, for, as you were well aware, I have lost an average of one thousand (\$1,000) dollars on each concert, making a total of ten thousand dollars (\$10,000). I expected, however, to retrieve more than this amount on the remainder of the tour. By leaving the country in this abrupt manner, you deprived me of all such opportunity. You must also be aware of the great expense I have necessarily gone to in arranging this tour and the large advertising contracts which were entered into for the full season and cannot be terminated, to say nothing of the expenses incurred by the local committees which must be met, and for which you are, of course, responsible.

Shortly after learning of your departure, I received a letter from you addressed to me at Chicago, which had been forwarded to me in New York. In this letter, which is dated February 13, you state that Madame Eames is too ill to think of singing for some time that you will write me again shortly, but make no mention whatever of your intention of leaving America, although at that time you had your steamship reservations made and were scheduled to sail the morning of February 15, less than forty-eight hours after you wrote me. You surely cannot believe that I will submit to such treatment and allow you to thus ignore all your obligations, both legal and financial, to myself.

I can only attribute your action to your anxiety over Madame's illness, and consequently expect to hear from you very shortly, giving me some explanation, which I think you will admit is due me, and making me some proposition for a financial settlement of your breach of contract.

Trusting that Madame is improving rapidly and to hear from you very shortly,

Very truly yours,

FREDERIC SHIPMAN.

My contract with Madame Eames and Mr. de Gogorza contains a clause which covers postponement in case of illness, but, under no circumstances are the artists allowed absolutely to cancel. If they are unable to fill any engagement through illness that engagement must be filled at a later date.

I am writing this letter not only to give the musical public interested in the Eames-De Gogorza tour an ex-

planation of the abrupt termination of a tour I had planned would extend until May, but also to explain to the local managers and organizations with whom I had these artists booked. I think I have stated my case fully.

Thanking you for any space you may devote to the above, I am,

Yours respectfully,

FREDERIC SHIPMAN.

DE PASQUALI AND SCOTT TRIUMPH IN TORONTO

(By Telegraph.)

TORONTO, Ontario, February 20, 1912.

To The Musical Courier, New York:

The Schubert Choir concert was an enormous success, Bernice de Pasquali, of the Metropolitan Opera Company, and Henri Scott, of the Philadelphia-Chicago Grand Opera Company, as the soloists, received ovations. Chorus and Toronto Symphony Orchestra were in magnificent form. The conductor, Prof. H. M. Fletcher, announced from the platform at the close of the concert that Madame de Pasquali had been re-engaged for next season. After the concert President Cran, of the Schubert Choir, entertained Madame de Pasquali, Mr. Scott, Mr. and Mrs. Fletcher and M. H. Hanson, manager of the soloists of the evening.

M. H. H.

Alice Nielsen at White House.

The constantly growing demand for Alice Nielsen's services makes her one of the most active of the concert singers before the public. During the past week Miss Nielsen won a great ovation as soloist with the New York Mozart Society, February 14, then followed a hurried trip to Fitchburg, Mass., where the Alice Nielsen Concert Company assisted the prima donna at a concert given before the Smith College Club, of that city. The following morning found Miss Nielsen en route for Washington, where she appeared at the White House, February 17, before President and Mrs. Taft at a private musicale given by them for the ladies of the cabinet. Here the program consisted of songs specially requested by Mrs. Taft, which met with such general acclaim that Miss Nielsen was compelled to grant numerous encores. E. Romayn Simmons served as accompanist.

George Frederick Ogden, pianist, has been invited by the Abigail Adams Chapter, D. A. R., to give a lecture-recital on Thursday, March 7, at Des Moines, Ia.

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There is a Brahms whom we seldom hear, a man with the depths of sympathy in him, not boisterously voiced, but none the less true for a certain manly restraint in his utterance, and Mr. Stokowski, with the Cincinnati Symphony Orchestra, brought him home to us last evening in a manner that was an inspiration. Brahms so easily lends himself to a dull formalism, a sort of hybrid between Browning and a mathematical abstraction—which expression we permit ourselves because of the presence here of the Irish Players—but which is no more the man himself than was the coat that covered him. It is hopeless to inquire where this young man has found the intuition that has guided him to the core—whence comes the wind—but found it he has. Not misty vaporings after the esoteric, but comprehension of what Brahms meant by the notes he set down on the paper, with the power to bring it out in the concrete, where all might hear.

If a man really feels a thing in his heart he will somehow manage to get it out of him, if not one way then another, for the voiceless as those without capacity for comprehension. This young man whom Cincinnati has found had it in him, and the mode for him to express himself was through an orchestra. He knows what the thing means, with so clear cut a mental image that he can bring it out of his men with a vividness that is thrilling, not brash nor crude, not as virtuoso feats of display, but with a sincerity and conviction that grip you from the first moment.

He showed the power of tenderness, of the beauty of sustained melodic expression which we could not find in the Tchaikowsky the day before, in his wonderful reading of the slow movements. The variety of color which is at his command is extraordinary, yet always with proportion and with fine sense of fitness, as in that oboescent quality of the string tone which formed the groundwork of the accomplishment for that beautiful passage in the last movement beginning with the horn solo. The sweep of the phrase as he led up to the climax was tremendous, with a sonority simply tremendous, yet so prepared, so necessary for the final word, that there was never an iota too much.

The melody he throws out into the boldest relief, but there is not the feeling that the setting is of minor importance, for he keeps every part so vitalized that the background is of as fine texture as the salient points. His Brahms did not fill in the other parts merely to make a contrapuntal exercise, nor yet to show harmonic invention, but because every strand was an integral portion of the whole, with just the color needed for the desired expression, and all were woven together with exquisite delicacy, yet it took the most sensitive appreciation, with complete mastery of the means, to spread it before us.

The overture to the "Meistersinger" Mr. Stokowski gave, as by that time we knew he would, with a bigness that filled you, and when the last note had sounded the entire audience sat still in their seats applauding. Four times they called Mr. Stokowski back to express to him as best they could some sense of the pleasure he had given them, and not till they felt that they had to some degree made him understand would they leave. He came here two days ago but a name, now he is a distinct personality, one whose acquaintance Chicago has been delighted to make, and on whom Cincinnati is most sincerely to be congratulated.—Karlton Hackett, in Chicago Post, February 9, 1912.

MUSIC IN FT. WORTH.

FT. WORTH, TEX., February 14, 1912.

The first public recital of the Rosenfeld String Quartet was given recently in the Harmony Club rooms before an interesting and appreciative audience. Selections by Schubert, Beethoven and Haydn were given, each being rendered in a thoroughly capable and artistic manner. This quartet is an organization such as one seldom hears outside of the large cities, and will mean much for the musical life of Fort Worth. Josef Rosenfeld is the efficient director and first violinist, the other members being: Brooks Morris, second violin; Clyde Whitlock, viola, and Charles Ashley, cello. The Harmony Club assisted with several choral numbers.

The auditorium of the Texas Christian University was filled Friday night, February 9, with a crowd of music lovers, who enjoyed a program given by members of the Musical Faculty, each number being heartily applauded. Those participating were Lucy Ault, violinist; Harold Teehan, pianist and accompanist, and F. W. Cuprien, tenor.

The piano pupils of Miss Overstreet gave a most creditable recital at the West Crook Hotel, Wednesday, February 14. This is one of the largest classes in the city and the pupils give evidence of careful training and efficient instruction.

The choir of the First Baptist Church recently sang the beautiful cantata, "Adoration," by George Nevin. Andrew Hemphill is the director, and on this occasion the choir

gave evidence of skillful training at his hands. A large crowd heard the performance, which was repeated later by request.

Local music lovers are manifesting keen interest in the coming recital of Alessandro Bonci, who is to appear here March 27. The Harmony Club will have the honor of presenting the famous tenor.

On February 17, at Byer's Opera House, a MacDonald Memorial recital was given in honor of the late Wilbur MacDonald, whose untimely death occurred February 1. A splendid program was given to a large audience. The musicians taking part were all former colleagues or pupils of Mr. MacDonald, and included Harold von Mickwitz, of Sherman, pianist; Clarence Ashenden, of Dallas, baritone; Imogene Sanguinet Lary, pianist; Andrew Hemphill, tenor; Josef Rosenfeld, violinist, and the Rosenfeld String Quartet. Accompanists were Guy R. Pitner and Marian Douglas. Mrs. J. F. Lyons.

Talented Biart Pupil.

Ethel B. Lee, a youthful and promising pupil of Victor Biart, the New York pianist, scored a notable success at a concert in Greenwich, Conn., on February 16. She played Schubert's E flat major impromptu, op. 90, not only with brilliancy and technical accuracy, but displayed a variety of tone coloring, which aided materially in her scholarly rendering of the music.

Her progress under Mr. Biart's able guidance is being followed with interest by those who have interests of her career at heart.

Flonzaley Quartet in Winnipeg.

The Flonzaley Quartet recently appeared in Winnipeg, and concerning the concert the Winnipeg Town Topics had the following to say:

So much has been said in praise of the Flonzaley Quartet that interest was aroused to its highest pitch. It can with truth be said that no one was disappointed; in fact, the perfection of this famous organization surpassed all expectations. First of all, they came on the platform quite ready to begin, and the ears of the audience were not tortured by any disagreeable sounds of tuning. And when they did begin! It can only be said that their playing was perfect in every sense of the word, and that the whole concert was one of the most delightful we ever had the good fortune to listen to. Each performer is a master of his instrument, and the general effect was more like one huge instrument than a quartet of four different performers. The tones blended perfectly together, and their unanimity was marvelous. Even the little alterations of tempo were played exactly together, as if each performer were dominated by the same feelings.

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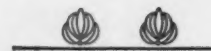
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